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KITTINGER DISTINCTIVE FURNITURE . . . KITTINGER DISTINCTIVE FURNITURE . . . KITTINGER DISTINCTIVE FURNITURE

The Hall Speaks In Welcoming Tones.....

This hall group and many other suggested settings and arrangements for living room, dining room and bed room also the executive office are illustrated and described in detail in the new Kittinger brochure "The Charm of a Livable Home." You will also find helpful ideas for effective groupings accompanied by floor layouts.

You may have a copy for the asking....address Kittinger Company, 1870 Elmwood Ave., Buffalo, N.Y.or, if convenient, by calling at any of our showrooms.



Kittinger Distinctive Furniture is sold by leading dealers and decorators everywhere

The hall extends a friendly greeting when furnished with Kittinger pieces such as these: The Duncan Phyfe wall table is an adaptation of a museum piece the lyre motif in the pedestals is particularly noteworthy. The originals of the chairs are in the Metropolitan Museum of Art and are typical of many similar 18th Century reproductions. These pieces are developed by Kittinger in solid Honduras Mahogany of mellowed richness



© 1931, Kittinger Company

Visit the Kittinger Showroom nearest You

In Buffalo At Factory, N. Elmwood Ave.	In New York 205 East 42d St.	In Chicago 455 East Erie St.	In Los Angeles At Factory, 1300 S. Goodrich Blvd.
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KITTINGER
Distinctive Furniture



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THIS IMPRINT

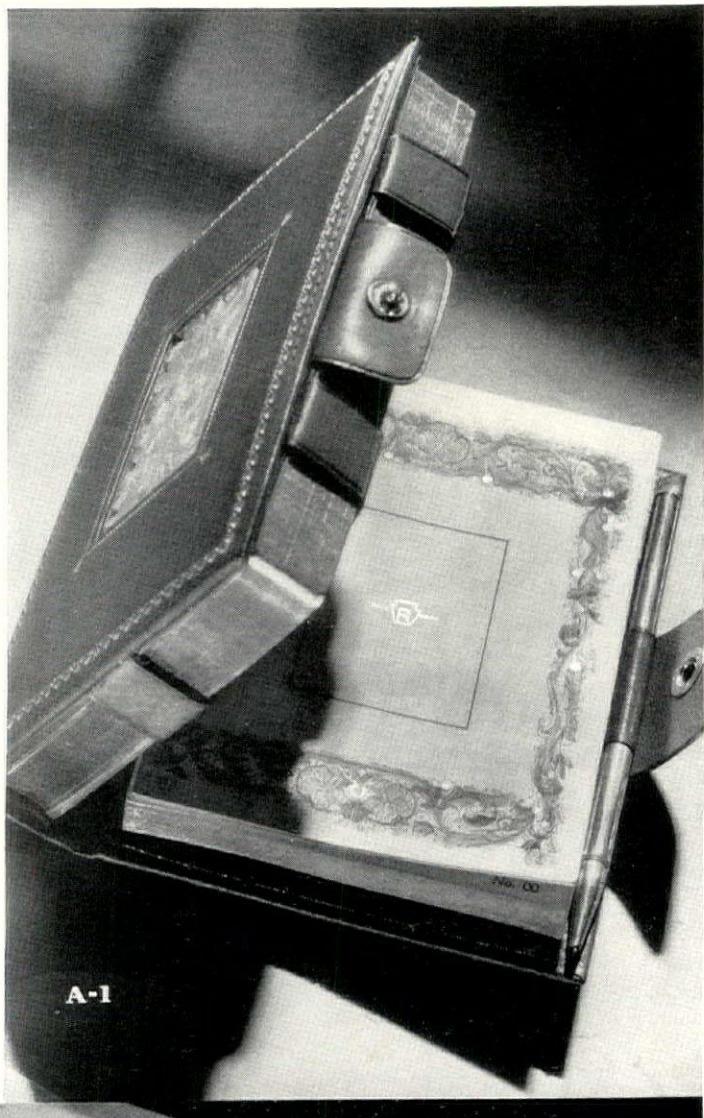
MEANS HIGH CRAFTSMANSHIP . . . A HIGH
TRADITION . . . AND GENERATIONS OF KNOWING HOW

IF YOU were to stand for a few moments within a fashionable Fifth Avenue establishment, you would see how men and women of a certain position in life choose gifts of fine leather.

For if, by some chance, you could examine the articles they select . . . a jewel case, to treasure slender circlets . . . a monogrammed bill-fold, in tawny ostrich hide . . . a medicine case or a dressing set . . . you would find them frequently imprinted with a tiny golden keystone R. That insignia, placed upon every article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia, is the one simple rule by which these people govern their selections.

Back of that complete and unquestioning reliance upon the word of a manufacturer . . . for so the keystone R must be considered . . . is a reputation which owes its origin, more than eighty years ago, to the founder of this establishment. He knew, and those who have followed after him know today, that loyal patronage is only won by merit. To what degree that loyalty has been deserved, a great many people are willing to testify.

C. F. Rumpp & Sons, Inc., make fine leather articles of every description (excepting luggage), including toilet cases for men and women, bill-folds, writing cases, photograph frames, tie and collar cases, first-aid outfits, game sets, jewel cases, diaries, cigar and cigarette cases, military brush sets, Florentine art goods, jade and cinnabar inserts, and gifts in ostrich and camel-hide. They may be had at the better jewelers, stationers, haberdashers, leather goods and department stores.



A-1



A-2

A-3

A-1—A bridge set, in glazed green calf, with a white jade insert and gold-tooled borders. This set contains two packs of cards, a gold pencil, and a score pad. Others can be had in various sizes, leathers and colors.

A-2—A bill-fold, in brown camel-hide, with or without 14-carat gold corners. There is space for both license and identification cards. The case comes in a wide variety of leathers.

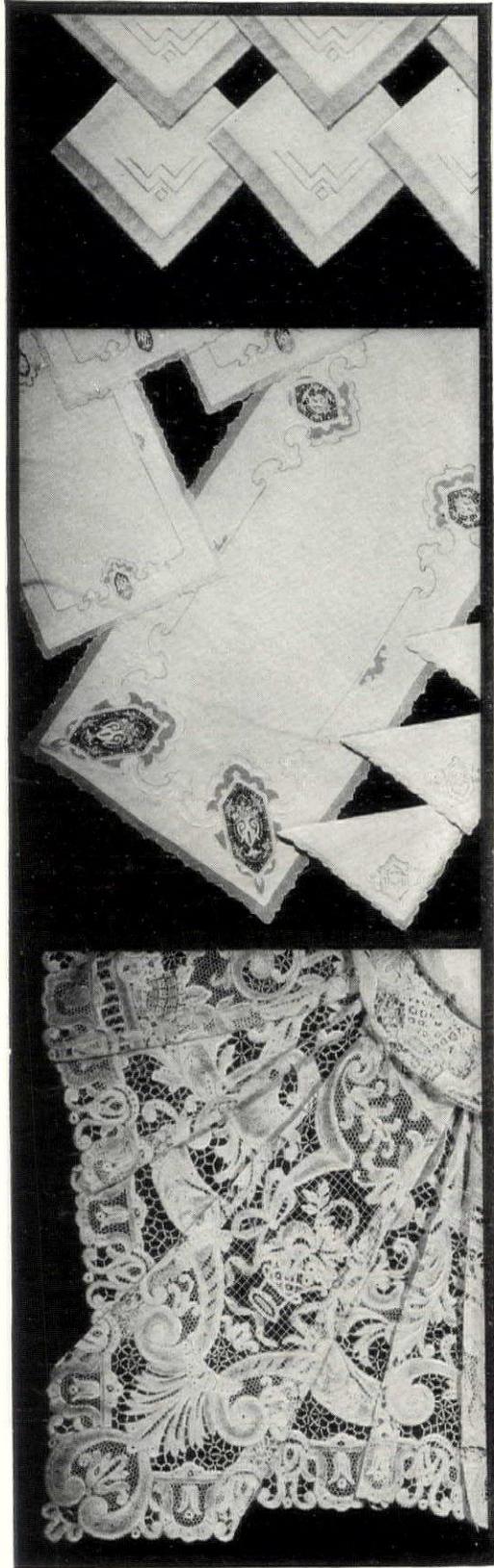
A-3—A cigarette case, in brown camel-hide, with or without 14-carat gold corners. This case also is available in many different leathers and colors.

C. F. RUMPP & SONS, Inc.



By Invitation Member
PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

B. ALTMAN & CO.
FIFTH AVENUE, NEW YORK



WHAT more tempting to the appetite than exquisite linens at the table? What more inducive to relaxation than bedding finery? Altman is the sesame to appealing importations in countless styles and many colors.

Above — Embroidered sheet and pillow case of green crepe de chine from a set of six pieces. The set, \$350.00

A Parisian delicacy is this taffeta comfortable, appliqued with velvet flowers and embroidered with metal threads. Handstitched throughout, wool filled, full size, \$225.00

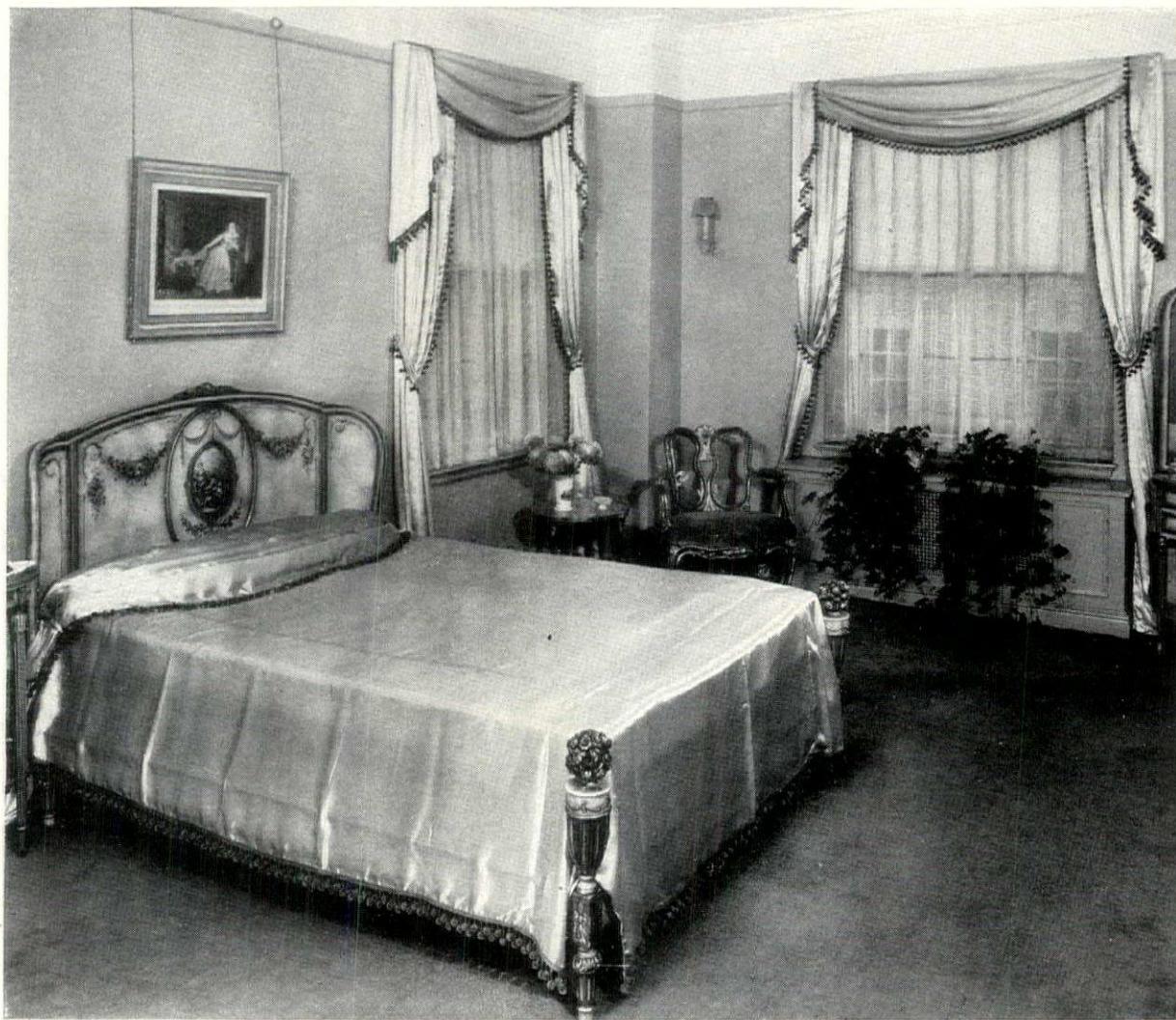
Tea or luncheon napkins of all white linen, hand hemstitched and edged with Belgium hand-made Binche lace. 12 napkins, 14 x 14 inches \$60.00

A 25 piece oblong luncheon and dinner set of cream tone Spanish linen trimmed with beautiful mosaic work, embroidered motifs of Point de Venise lace. Runner 18/54, 12 napkins and 12 doilies \$185.00

Large dinner cloth of Belgium hand-made Flemish lace combined with Point de Venise and small linen centre. 76/126 inches \$450.00

**LINENS AND
BEDDING
FOURTH FLOOR**

DECORATIVE FINERY for the HOME



TO INTERPRET THE LAVISH BEAUTY OF FRENCH INTERIORS, NOTHING, IN THE OPINION OF LEADING DECORATORS, EQUALS CELANESE SATIN FOR LUXURIOUS DRAPING QUALITY, OR CELANESE VOILE FOR ITS SOFT, TRANSLUCENT GLOW.



Celanese Proves a Fitting Consort

for the Louis XVI Setting

Done in the "grand manner" of the Louis', this room by Irene Haultain, Inc., shows the adaptability of Celanese Decorative Fabrics to the regal beauty of French interiors. Using the ensemble idea, a luxurious air is achieved by the use of apricot Celanese Satin for bedspread and draperies, with glass curtains of Celanese Voile in the same shade. The

surpassing beauty of Celanese Fabrics in the decorative field is matched only by their practicality. For these modern synthetic textiles are not affected by dampness . . . do not shrink or stretch . . . will not mold or mildew . . . clean perfectly . . . and the colors are unusually fast. Other drapery weaves are: Celanese Taffetas, Permanent Moires, Ninons, Mirrocel.

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Decorative Fabrics

How do we do it?

That's what lots of our most faithful customers ask from time to time. They seem to think that our low prices are the result of an intimate knowledge of black magic and that we are likely any moment to break out in rabbits and do fancy acts with disappearing goldfish.

But it's not magic at all. Our extremely economical methods of doing business give us an economic justification for our price policy.

HERE'S HOW WE MANAGE:

Large volume means lower cost of doing business. (Macy customers spent more than 98 million dollars in Macy's last year.)

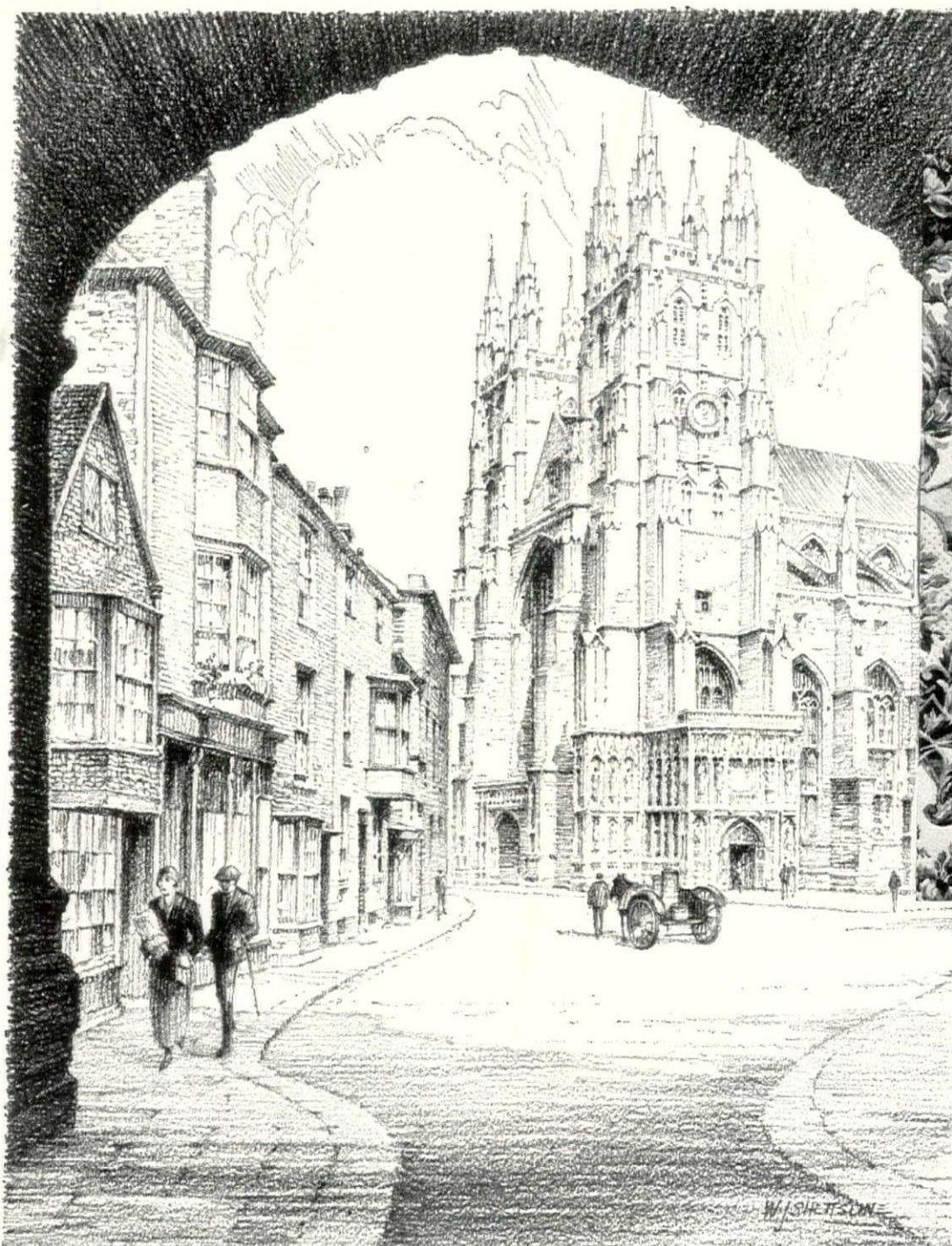
A cash business is less expensively conducted than a credit business. (Macy's buys and sells only for cash, and is the outstanding example of a successful cash store in this country.)

Efficiency reduces the cost of doing business. (Macy's organization has achieved world wide recognition for the introduction of scientific retail methods.)

So naturally, our prices should be low. Obviously, we must maintain our famous policy, which is to undersell, by at least 6%, the marked prices of all our competitors who do not sell exclusively for cash. We are not infallible. Others may, on occasion, sell merchandise at prices lower than we do. But only until we find it out.

MACY'S
34th STREET AND BROADWAY

R.H. Macy & Co.
NEW YORK



Canterbury Cathedral, Kent



Kent, in addition to being one of the most picturesque and historically interesting counties of England, is an important center for the manufacture of fine printed linens for decorative purposes. *** The print illustrated—a recent Johnson & Faulkner importation—exemplifies the perfection attained in these fabrics, not only in artistry of printing, but also in fidelity of design and harmony of color tones. It is copied from an old Jardiniere velvet in Knole House, Sevenoaks, Kent.

Imported Upholstery and Decorative Fabrics

ESTABLISHED more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, and to inspect, under ideal conditions, a comprehensive display of every type of high class fabric required in the decoration of the modern home.

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Incorporated 1923

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816 South Figueroa Street



One of many attractive groupings on display at our Galleries. Details and dimensions of the individual pieces mailed upon request.

HUBER PRODUCTIONS . . . LEND BEAUTY TO INTERIOR DECORATIVE SCHEMES

Huber Furniture reflects the charm of famous periods. For in reproducing antique furniture, true artistry is achieved by our Master Craftsmen who have devoted a lifetime to the art of fashioning distinctive pieces.

Gracing many of the most beautiful homes and apartments today, and for decades past, Huber replicas are incomparable in their elegance and beauty of design, exquisiteness of carving, quality of wood and finish; retaining all the character and subtle refinement of the original.

At our spacious showrooms will be found distinctive furniture, exquisite lamps and shades, mirrors, wall hangings, and objets d'art, which will harmonize perfectly with any interior.

Huber Galleries, Inc.

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FASHIONERS OF FINE FURNITURE FOR FORTY-FOUR YEARS



YOUR
ORCHESTRA
playing just to
please YOU

... a charming Victor Herbert waltz ... an overture with dash and life ... some lovely Schubert song you like ... a swift new fox trot ...

In the Wurlitzer Residence Pipe Organ, the many voices of the complete symphony orchestra and the dance orchestra are united with the vibrant tonal splendor of the great pipe organ.

You have merely to touch a button ... and your concert begins ... as if famous organists were there in your home, playing only for you ... every melody you love ... with all the blended beauty of many perfect instruments ... again and still again ...

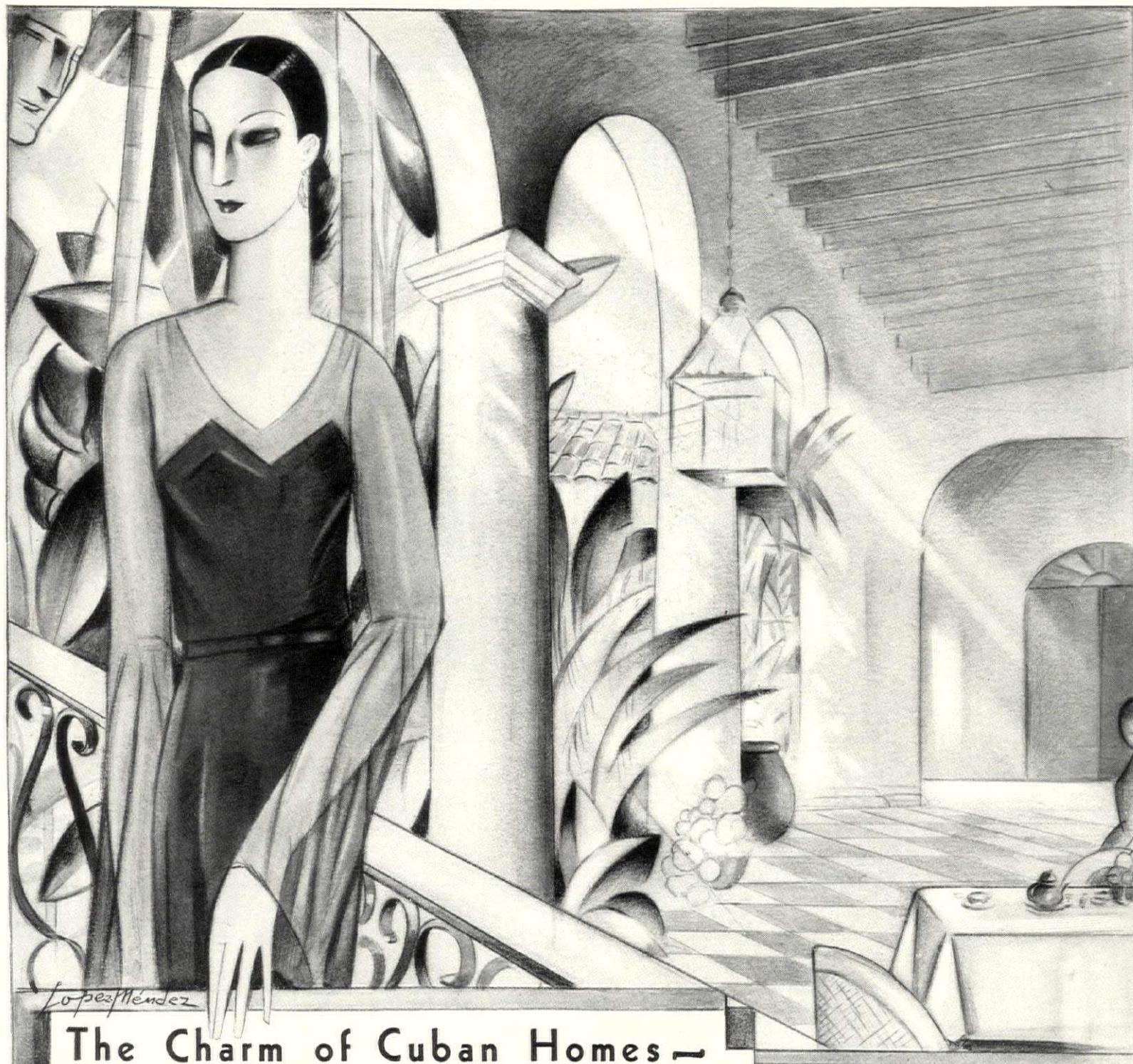
The console of the Wurlitzer Residence Organ is not as large as a grand piano ... the price of this distinguished instrument has never before been equalled ... the charm of its presence adds new richness to your home.

Hear this pipe organ, and play it yourself, at your nearest Wurlitzer Studio ... New York, Buffalo, Chicago, Detroit, Cincinnati, Cleveland, Los Angeles, or Pittsburgh.

A beautiful brochure, with photographs of installations, may be obtained from any Wurlitzer store.

WURLITZER
Reproducing
Residence Pipe Organ

The price — \$6500 and upward



The Charm of Cuban Homes —

Sun-flecked patios, tropic quiet, a typically Spanish atmosphere—give entrancing charm to the better homes in Havana. Away from the "bright lights" which distinguish Havana as a resort, they have the charm of the Old World—the highest ideals of enjoyable living.

Interiors are in good taste, with a continental air reflected in the many importations. From the exquisite furnishings to the finer details of dress there is luxury. Luxury—not only because Cubans love the beautiful, but because a low custom tax makes luxury less expensive here!

When you are in Havana you may want to capture a bit of this romantic splendor—this entralling charm. El Encanto—Havana's largest department store—offers you treasures from all over the world—very interestingly priced.

Beautiful Spanish linens—Mantones and Mantillas (Spanish shawls)—French tapestries—Venetian glass—antiques. And for your person—gowns and hats from Paris—sports woolens from England—rare French perfumes—Spanish jewelry. . . . Don't miss seeing our gift department where there are presents for all.

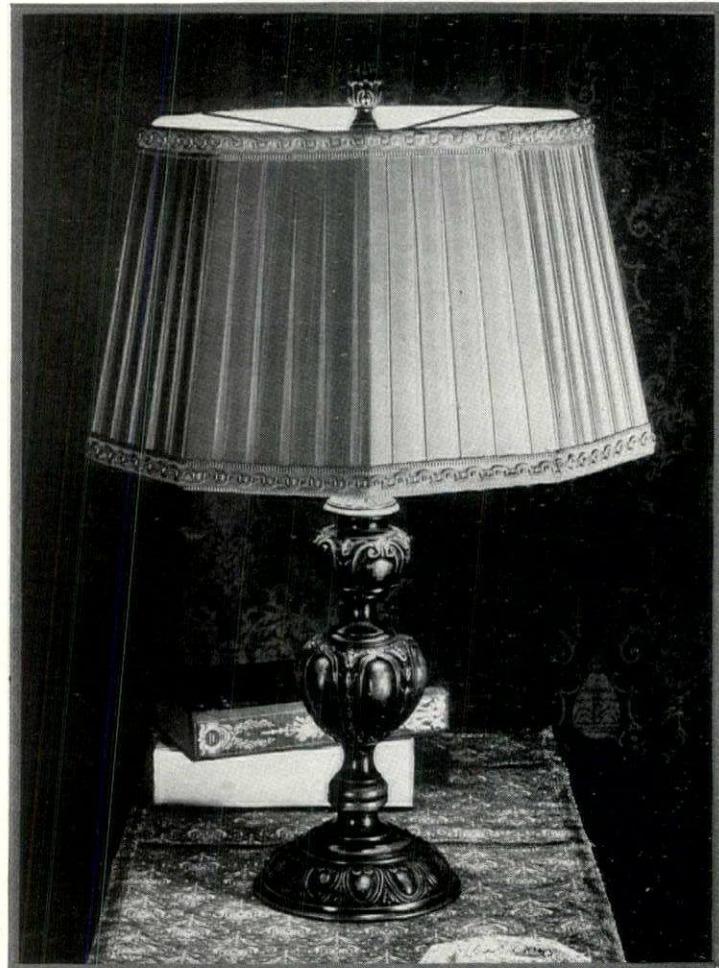
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El Encanto — Havana

SOLIS, ENTRALGO & CO.

Cuba's Largest and Smartest Department Store

Branches of El Encanto at Hotel Sevilla, Hotel Almendares, Hotel Nacional and also in the city of Camaguey, Cuba



NOW
JACKSON'S EXCLUSIVE
Creations
ARE ALSO BROUGHT TO YOU

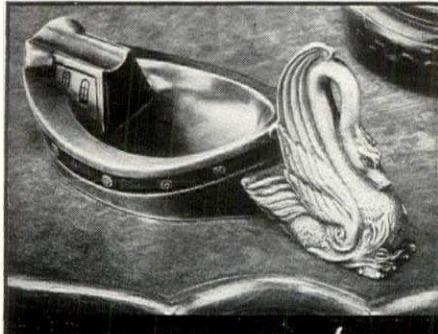
For more than a century, the House of Jackson has been a haven for discriminating families who sought to add to the beauty and luxury of their homes. Formerly, many of these people journeyed long distances to visit Jackson's galleries in New York and Chicago.

This, we are pleased to announce, is no longer necessary—for the well-known establishments in the cities listed on the opposite page are now also prepared to show you Jackson's masterpieces.

These stores exhibit a complete assortment of Mantels, Fireplace Fittings and other exclusive creations, designed and produced by Jackson's own artists and craftsmen and

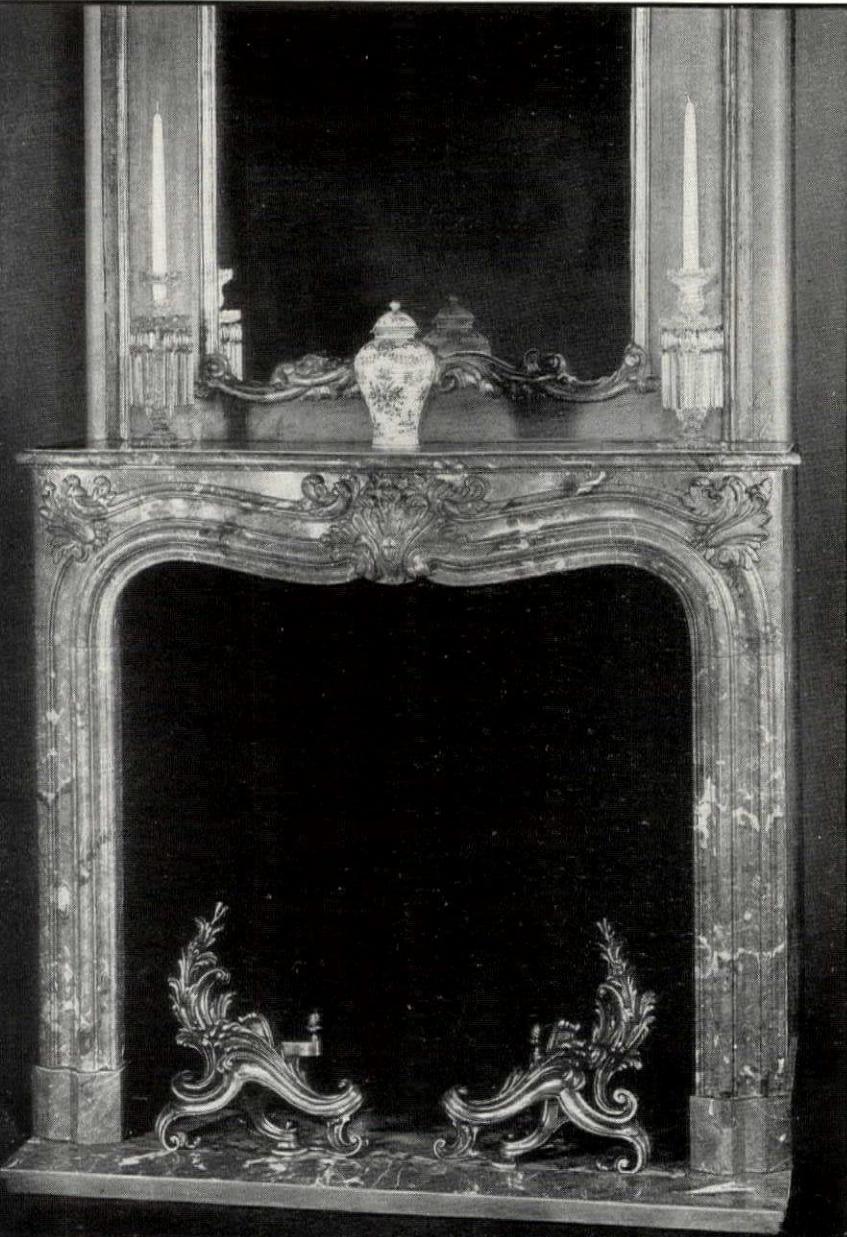
possessing that substantial air of excellence and elegance which has made the name Jackson synonymous with highest quality for more than one hundred years.

Since 1827, the House of Jackson has been identified with the decoration and construction of America's finest homes. Jackson's mantels are a distinguishing feature of Fifth Avenue's finest mansions. The wrought iron gates which guard the entrance to many magnificent estates are from the Jackson Works. The metal grilles, doors and balustrades in some of the country's most important residences and public buildings are "by Jackson." Jackson's bronze and



over a hundred years of service to the

W.M. H.



THROUGH THESE FAMOUS AUTHORITIES

aluminum windows are recommended by leading architects for their precision and beauty.

With such a background of achievement, it is not surprising that there should be a significant distinction between Jackson's creations and those from ordinary commercial sources.

One need not be a connoisseur of *Objets d'Art* to detect this difference. The authentic styling of all Jackson products—Period or Modern—and the basic integrity of Jackson's materials and workmanship are clearly evident on examination... and bespeak more significantly than can word or picture the value to you of the Jackson tradition.

These leading establish-
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scope and character of their
service, now bring to you,
as exclusive representatives,
the famed creations of the
House of Jackson.

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Cincinnati

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SCRUGGS-VANDEROORT-BARNEY

Washington

J. G. VALIANT COMPANY



ON HOME DECORATION

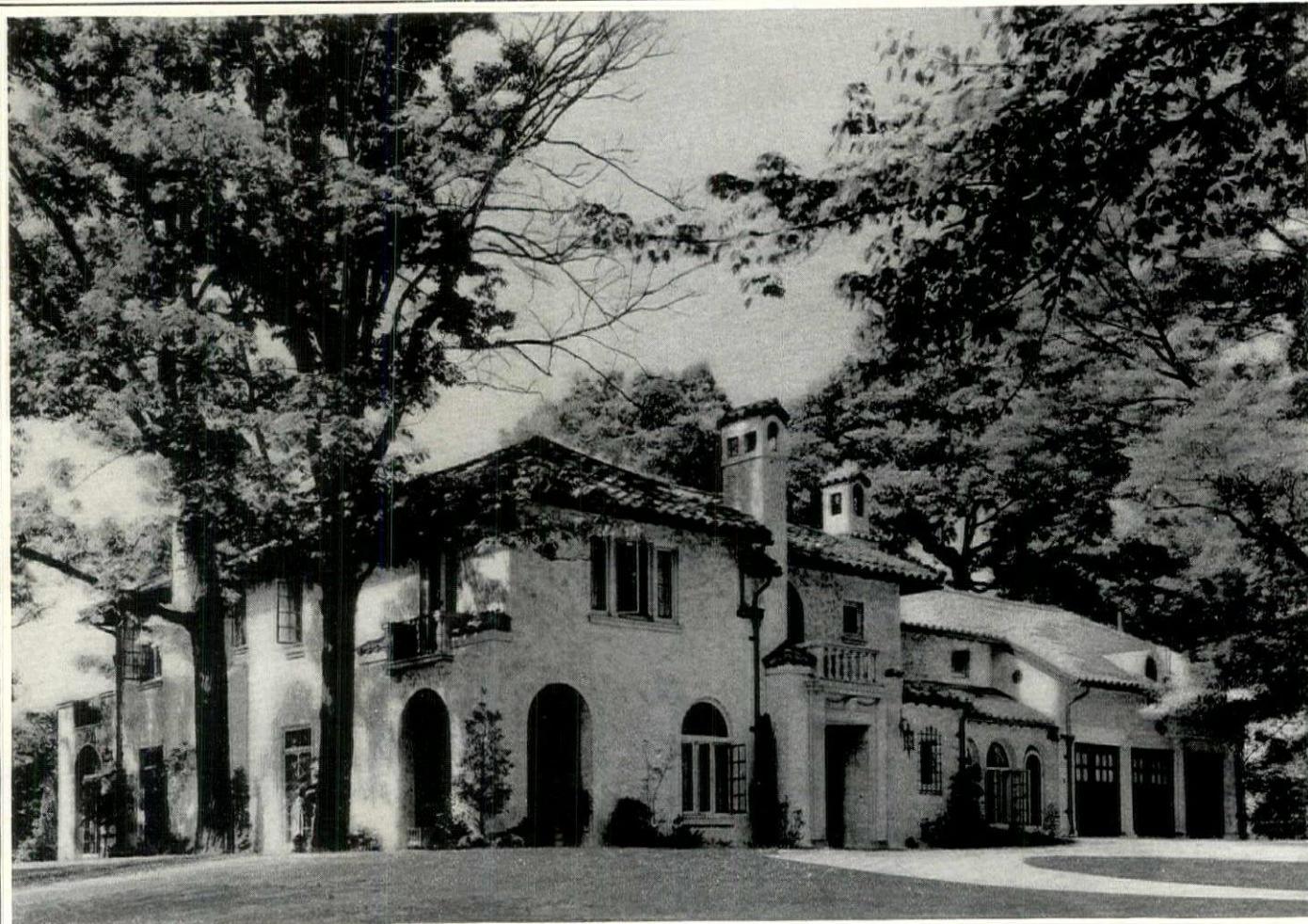
JACKSON COMPANY

2 West 47th Street, New York

318 No. Michigan Ave., Chicago

prominent families in the social register

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OPENING YOUR HOME TO THE OUT-OF-DOORS

Residence of C. E. Burnett, Esq., Dayton, Ohio. Schenck & Williams, Architects

CRITTALL CASEMENTS permit you to place **C** in every window opening a portal to the glorious outside. They throw wide your home to balmy air and healthful sunlight—close it snugly against storms.

Large windows and small—quaint shapes and odd sizes are available. Crittall Universal Casements are custom-built to your architect's most exacting specifications—Stanwin and Norman Casements are available in standardized units. Their wide range of application permits artistic and convenient windows to be used in every room of your home.

A harmonious part of interior decorations, Crittall Casements can be simply and attractively draped. They are easily screened and cleaned—and they are wind and weather-tight.

Ask your architect to show you the illustrations of Crittall-equipped homes on pages A1131 to A1200 in Sweet's Architectural Catalogues—or if you prefer to write direct we will gladly send you our fully illustrated catalog.



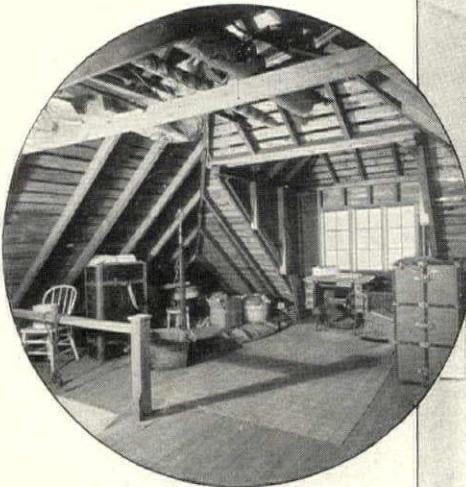
Stanwin and Norman Casements are available with screens by Crittall

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STANWIN CASEMENTS

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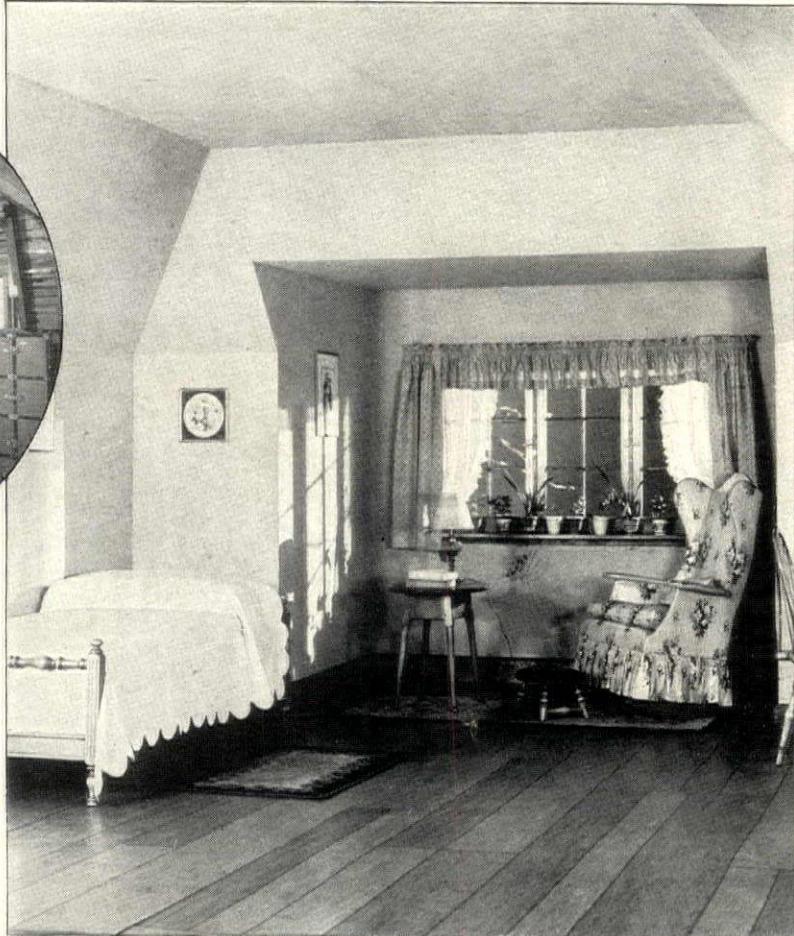
UNIVERSAL CASEMENTS



**WASTED SPACE TRANSFORMED
WITH CELOTEX**

The old pre-war attics with their dust and darkness are going through a complete transformation.

For fuel saving you need only to nail Celotex to the attic floor and roof rafters. The finishing of the room, can be as elaborate or as simple as you choose.



"Can we shut out winter chill from the home we live in now?"

This beautiful room grew from wasted space with
\$46.00 worth of Celotex . . . and pays for itself in fuel saved.

THROUGH uninsulated roofs millions of dollars worth of heat will soon be leaking away.

Don't try to heat all outdoors with your furnace. Put an end to this extravagance by remodeling your attic with Celotex insulation.

It's a quick and easy job—that gives you six very definite results.

1. With Celotex you shut out dampness and cold, prevent the illnesses that health authorities charge directly to drafty houses.

2. You save hundreds of dollars in future fuel bills. For Celotex pays a big dividend each year in fuel saved.

3. The risk of fire from an over-worked furnace is materially reduced. Only hard-to-heat houses make over-firing necessary.

4. When summer comes, Celotex stops scorching sun's rays—keeps rooms cool and pleasant.

5. Now once-wasted attic space stays comfortable all year 'round—becomes instantly available for pleasant, useful rooms. You can have a delightful new living room, an extra bedroom, or a healthful playroom for the youngsters.

6. You increase the resale or rental value of your home.

Celotex *builds* as well as insulates,

makes rigid, permanent walls and ceilings. The natural buff color and fibrous texture make a charming interior finish. And for plastered surfaces there is Celotex Lath, designed to protect against plaster cracks and eliminate lath marks.

Get in touch with your local Celotex dealer. He can tell you how to insulate your new home—how to remodel your attic or your garage, quickly, easily, inexpensively—with Celotex. He'll furnish you the facts and figures you want—and recommend architects, contractors or carpenters to handle the work. He'll give you our interesting new booklet "Celotex Cane-Fibre Insulation."

The Celotex Company, 919 North Michigan Avenue, Chicago, Illinois. In Canada: Alexander Murray & Co., Ltd., Montreal. Member the National Building Industries Bureau. Sales distributors throughout the World.

The Extra Strength of Celotex Comes from Cane Fibre—Celotex is made from tough wiry fibres of cane. Its all-round excellence has made it the preferred insulation of home builders everywhere.



CELOTEX
BRAND
INSULATING CANE BOARD



Well-groomed STREETS for fastidious communities



Concrete-paved Ivanhoe Street, Oakland, California. Hussey & Belcher, Engineers; Fredrickson & Watson, Contractors.

For streets and driveways that border well kept lawns portland cement concrete offers a cleanly, attractive surface that is safe on the curves in all weather, and a durability under constant traffic that virtually eliminates the annoyance and expense of repairs. These, combined, exert a favorable influence on property values.

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Concrete for permanence

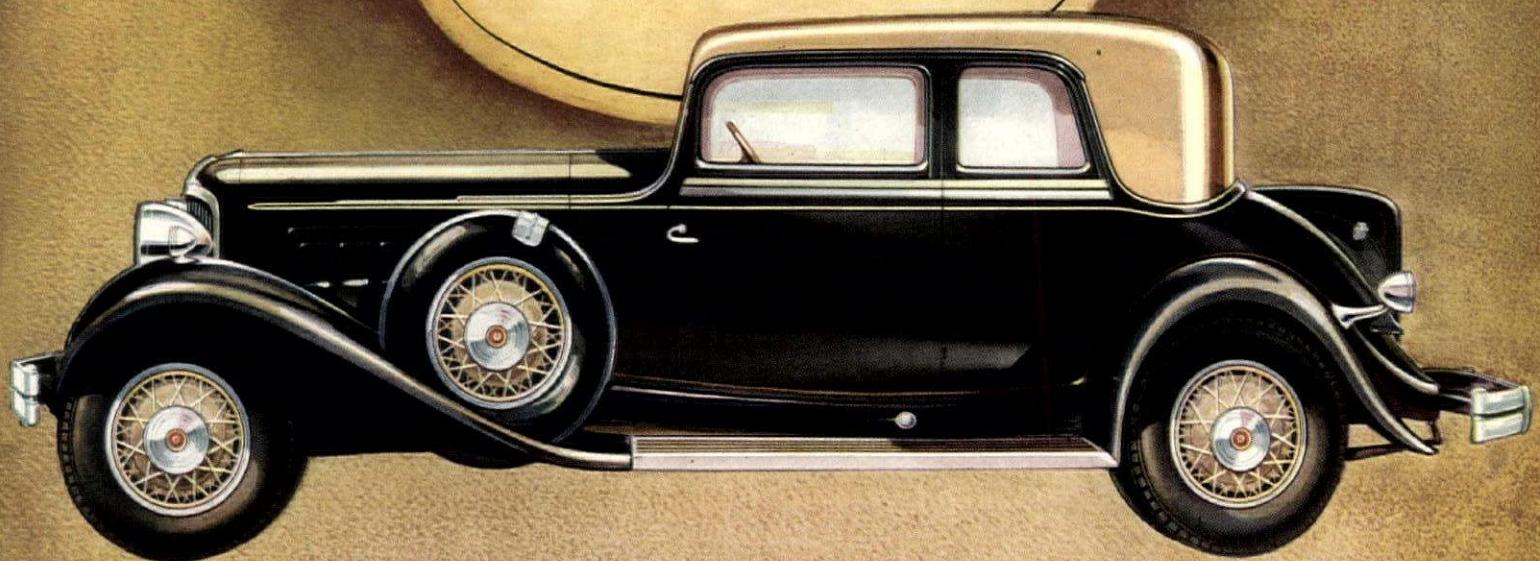
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The 5-Passenger Victoria

Bold and original in design, richly appointed
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REO MOTOR CAR COMPANY, LANSING, MICHIGAN



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Here is a white dining room of the utmost chic . . . just one of the color suggestions in House & Garden's Book of Color Schemes . . . just one of the 312 illustrations of the work of the leading decorators . . . work that cost thousands, yours to look at . . . yours to use . . . for only \$5.20, less than the cost of one yard of wrong-color chintz for your bedroom! Sign and mail that coupon today.

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For \$5.20 enclosed, send me one copy of House & Garden's Book of Color Schemes

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INTERNATIONAL CASEMENTS



RESIDENCE, TENAFLY, N. J.

H. T. LINDEBERG, ARCHITECT

INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with screens. Special hardware permits the casement to be opened and closed without disturbing the screen which, however, may be detached instantly to operate awnings or clean the glass.

Send ten cents for descriptive literature.

INTERNATIONAL CASEMENT CO., INC., JAMESTOWN, N. Y.

This leak might have been IN A WALL...



THEN the trouble *would* have been serious. Walls torn open; floors ripped up to get at the rusted pipe; then a sizeable bill; perhaps at a most inconvenient time. And there is always the possibility that the same thing may occur again.

It is easy to avoid the annoyance and expense of rust-clogged pipes and rust leaks. Have your plumbing contractor install Anaconda Brass Pipe... it *cannot* rust. While it costs a little more than rustable pipe (about \$75 in the average eight-room house) it is far cheaper in the end. For your protection and identification the name Anaconda is stamped in the pipe every foot.

Ask your architect or plumbing contractor about Anaconda Brass Pipe. They know that its durability makes its use a real economy.

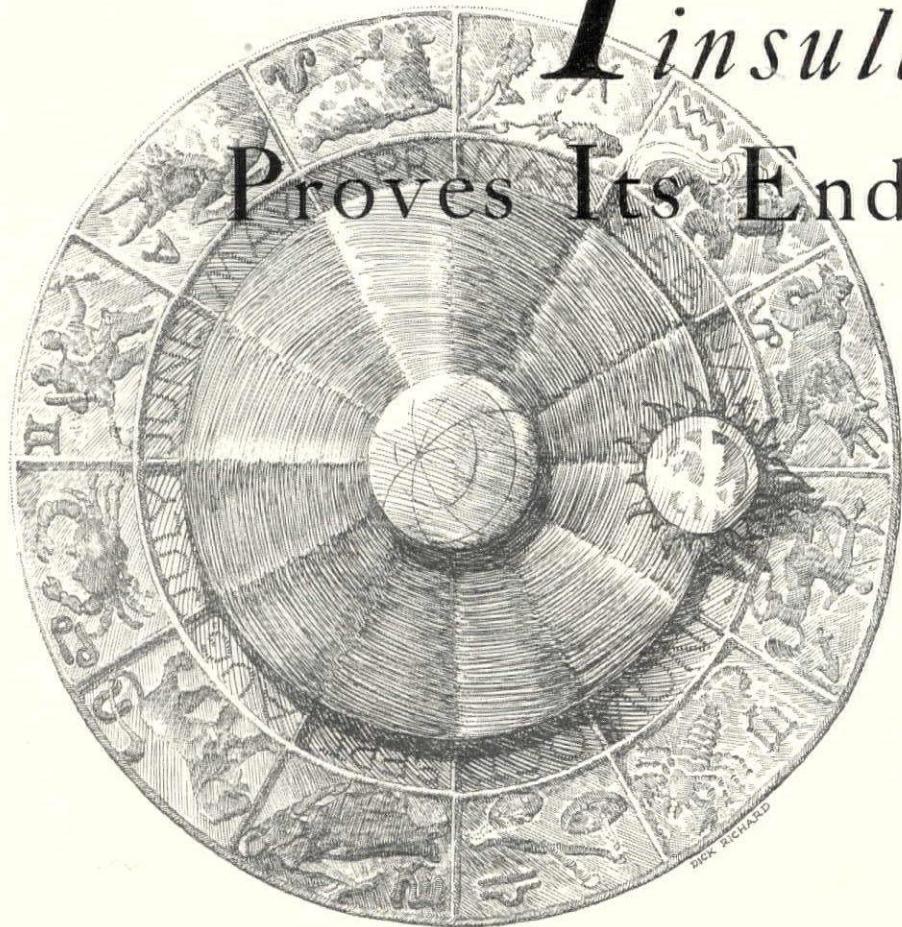
Just as Anaconda Brass Pipe saves money, so does the use of Anaconda Copper for sheet metal work, and a Copper or Everdur hot water tank. Valuable information on the advantages of these and other uses of Anaconda metals is given in the illustrated booklet, "Copper, Brass and Bronze in the Home." Write for your free copy to The American Brass Company, General Offices: Waterbury, Connecticut.



ANACONDA BRASS PIPE



I2 months *in the year-* THIS I2 point *insulating board* Proves Its Enduring Value!



LOOK to Weatherwood for a combination of the features that your insulation investment should bring you!

Weatherwood not only insures high resistance to passage of heat, cold and sound but provides substantial structural strength.

It is made from hardwood—strong fibers fabricated into boards of full half-inch thickness. It has the stamina to withstand the threats of time and weather—the endurance to protect the resale value of your home.

Use Weatherwood for sheathing; for roof, floor and attic insulation; for

sound deadening; for beautiful walls, either natural or decorated.

There's Weatherwood Lath, too. Perfected insulating plaster base with the exclusive tongue and groove joint that adds rigidity to framework and long life to plaster.

Weatherwood and Weatherwood Lath are sold by leading lumber dealers. Whether you are planning to build or remodel, ask your dealer or write for the book, "The New Standard of Home Construction," with sample of Weatherwood.

CHICAGO MILL AND LUMBER CORPORATION
111 W. Washington St., Chicago, Ill.

Weatherwood's 12 Points—today's standard of efficient insulating material:

- 1**-High insulation efficiency.
- 2**-Full half-inch thickness.
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- 6**-Thorough resistance to moisture.
- 7**-Attractive cream white color.
- 8**-Distinctive surface texture.
- 9**-Exclusive tongue and groove lath joint.
- 10**-Unyielding bond to plaster.
- 11**-All hardwood fiber structure.
- 12**-Permanent resistance to disintegration.

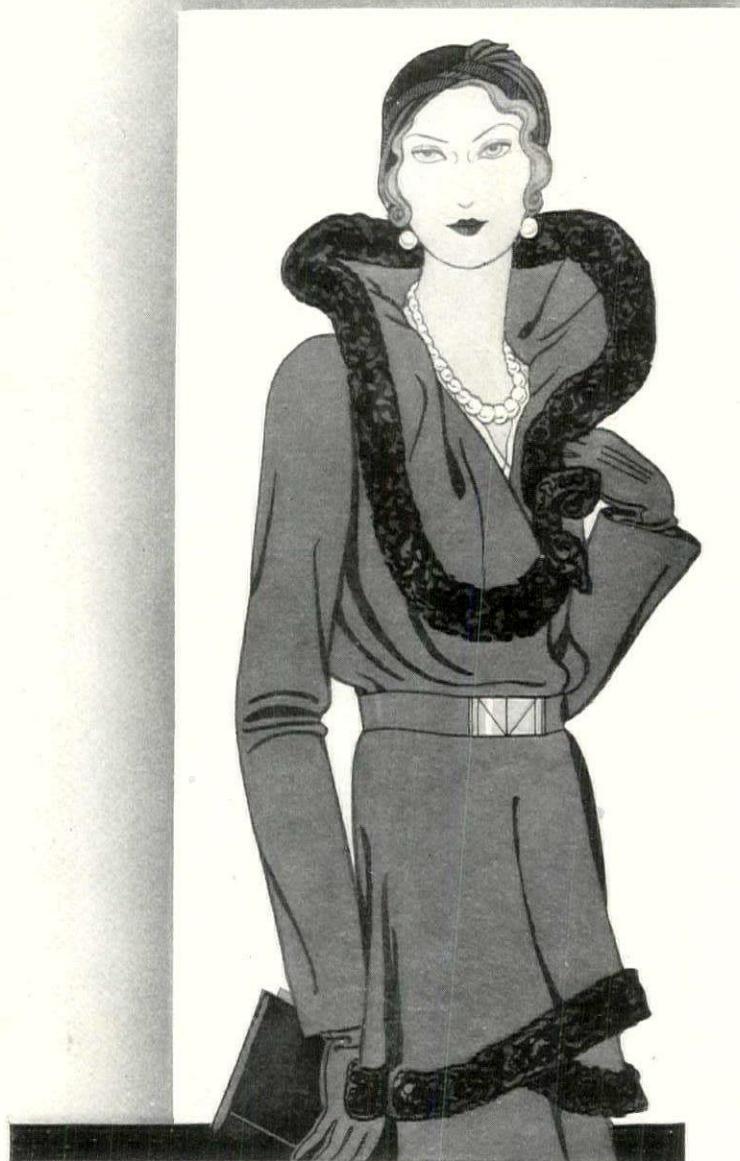


Weatherwood

INSULATES AGAINST



UNFRIENDLY WEATHER



Maria Guy made this closely draped turban of all-over stitched black tulle, bound to the head with black grosgrain ribbon—a chic little hat that will combine with innumerable costumes and be as much in the mode six months from now as it is to-day. No less wearable is Augustabernard's brown woollen suit with its flattering collar edged with black Persian lamb

Accurate Fashion Knowledge is Money in the Bank

For nearly forty years (good years and bad years), Vogue has been in close touch with every phase of fashion—the highest points of chic, the philosophy behind the art of dressing well, the best places to shop—everything and anything that was or is a part of the mode.

And to-day, when sure buying is more invaluable than ever, Vogue has all of this accumulated knowledge at the point of its pen, ready for the use of the smart women who read its pages.

Vogue really knows how to dress well—how to avoid the clothes that only turn out to be disappointments.

Vogue really knows what fashions will be smart for months to come, which ones are fads of brief duration.

Vogue tells its readers how to assemble compact and wearable wardrobes, with the right accessories.

Vogue has actually shopped—and shopped, and shopped, and shopped—till the very best fashions have been located.

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Ordinarily, Vogue costs \$6 a year . . . two years \$12. Now, for a brief while, you can get TWO YEARS FOR \$8 . . . 48 issues . . . a saving of \$4, one-third the usual price.

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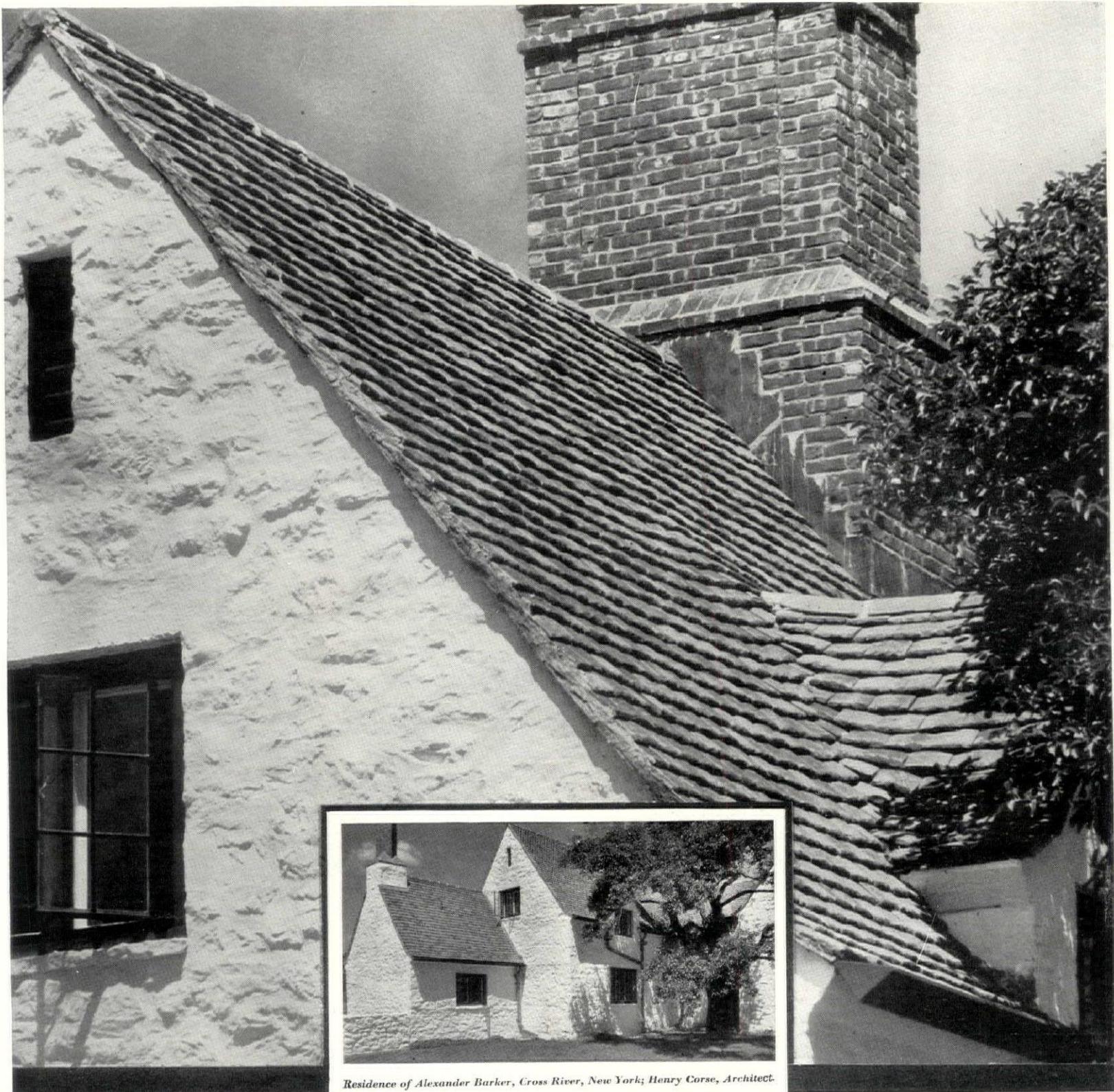
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HG 1-31



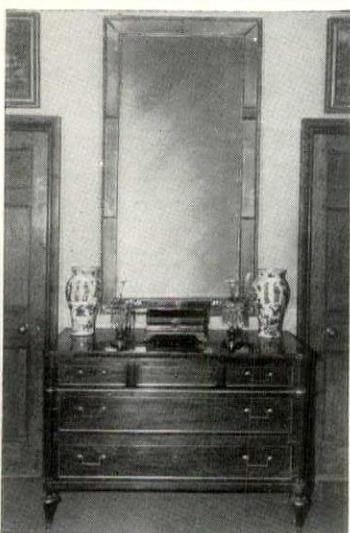
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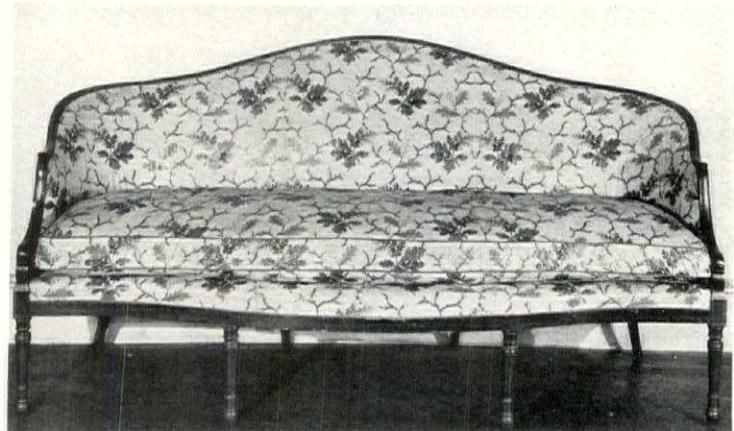
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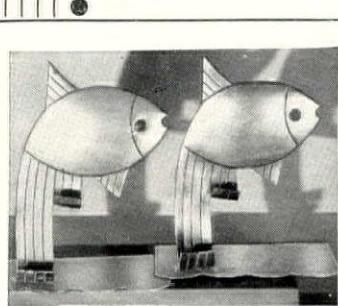
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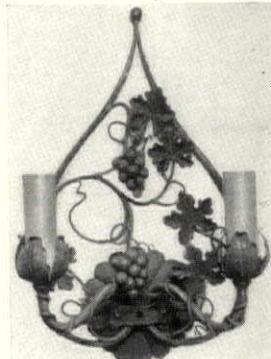
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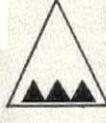
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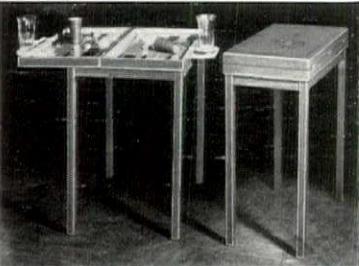
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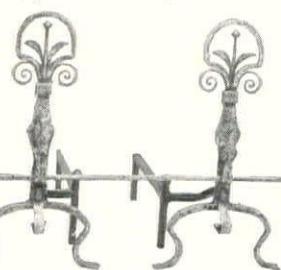
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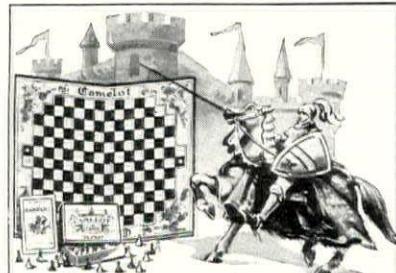
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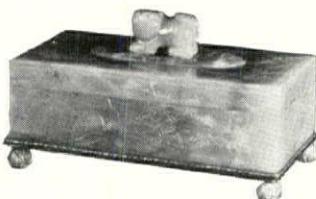
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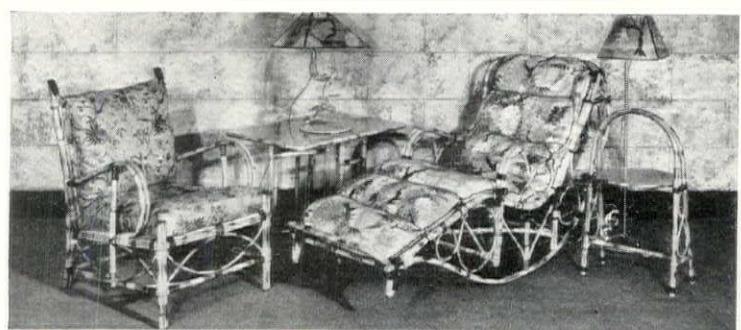


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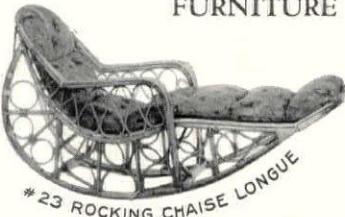
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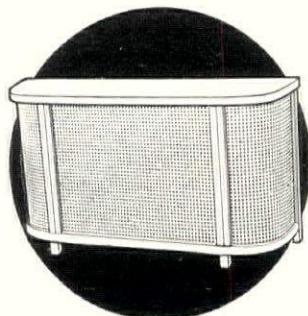
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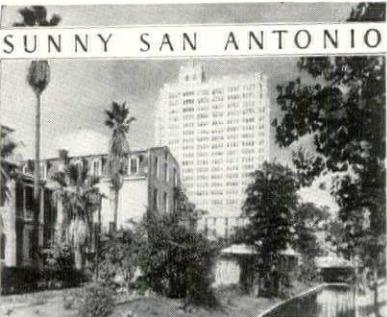
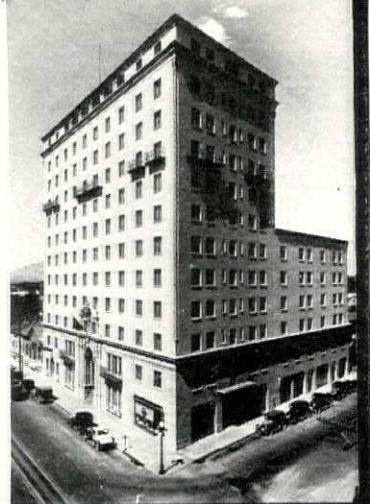
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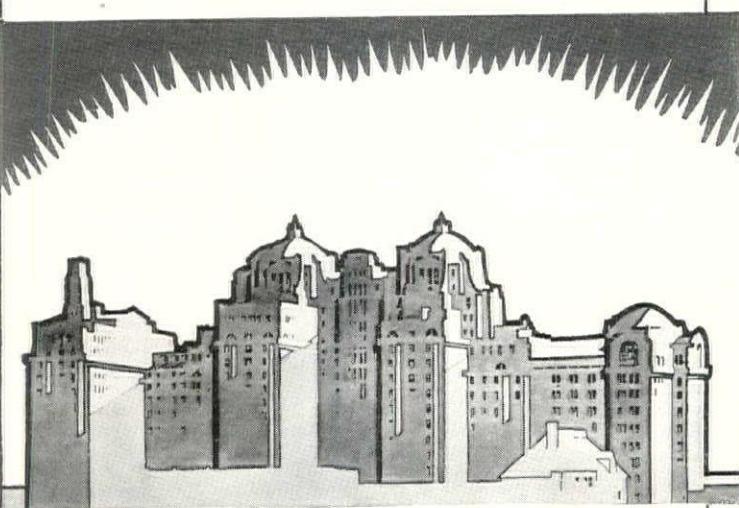


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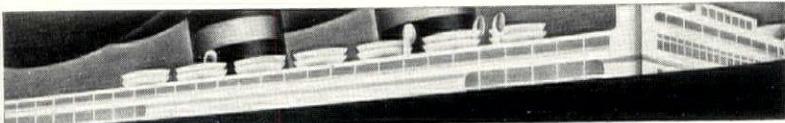
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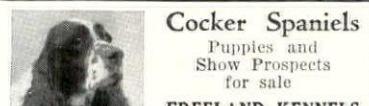
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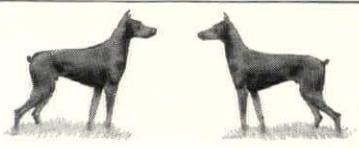
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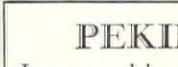
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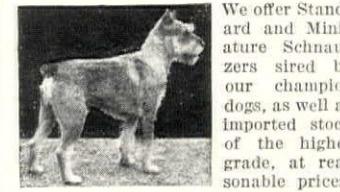
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In theory the Newfoundland is a black dog, but it is perfectly allowable for him to be black-and-white. In point of fact, almost any color is permissible under the accepted Standard, though the tendency is and will doubtless remain in favor of the two already mentioned. Choice between the solid black and the black-and-white is, of course, entirely a matter of personal preference. Traditionally, perhaps the black is what the majority of people think of as being the characteristic color.

There is no latitude, though, in the matter of correct head, body and legs. The skull must be broad and massive without a definite "stop," and the muzzle short, clean-cut and rather square. Broad back, strong neck well set on, and solid, muscular loins are requisites in a good specimen. Also, both front and hind legs must be very heavily boned and, in contour as well as thickness, indicative of great strength and ability. The sum total of the impression made by a good specimen is one of complete confidence in the solidness of his character and physique.

In an earlier paragraph I said that the Newfoundland today is coming back into his own. As a matter of fact, he has never lacked a body of loyal admirers who have stuck to the breed through thick and thin. There are signs now that their staunchness is to bear fruit in the form of new friends. The Moss Covered Bucket may have been replaced by a water-meter in the cellar, but no machine-age gadget can ever supplant the good old Newfoundland. More power to the specialty club which is devoting itself to setting him more firmly than ever upon a solid foundation of popular esteem!

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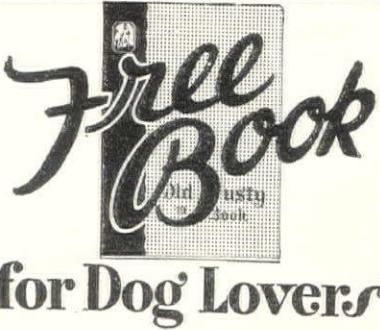
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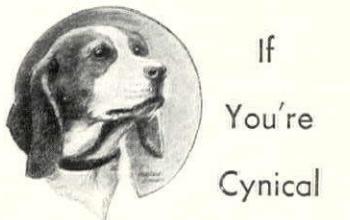
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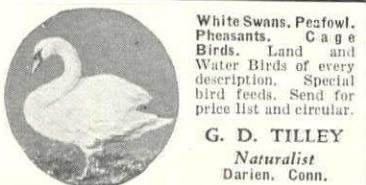
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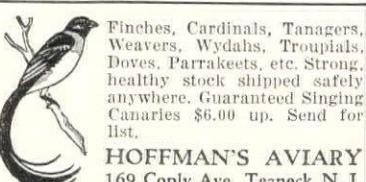
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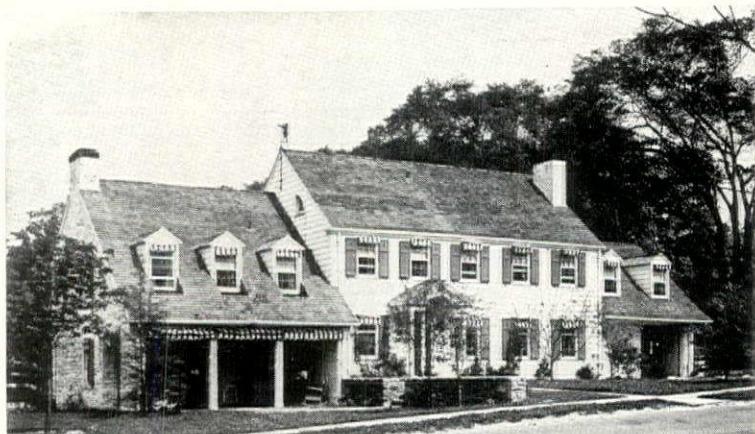


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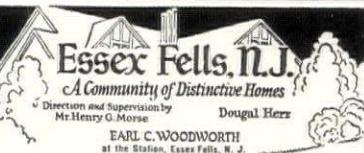
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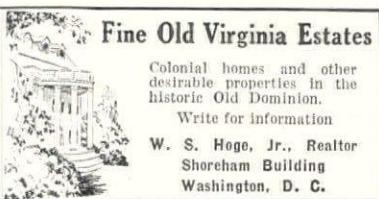
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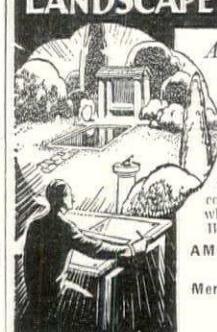
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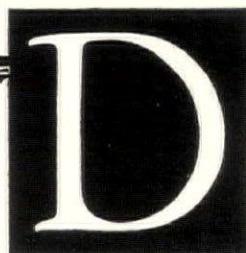
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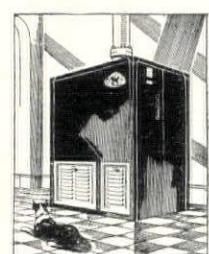
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Page after page of carefully selected editorial matter—to help you adapt to your own use the work prepared by famous architects and decorators . . .

Photographs artistically presented for your inspiration . . .

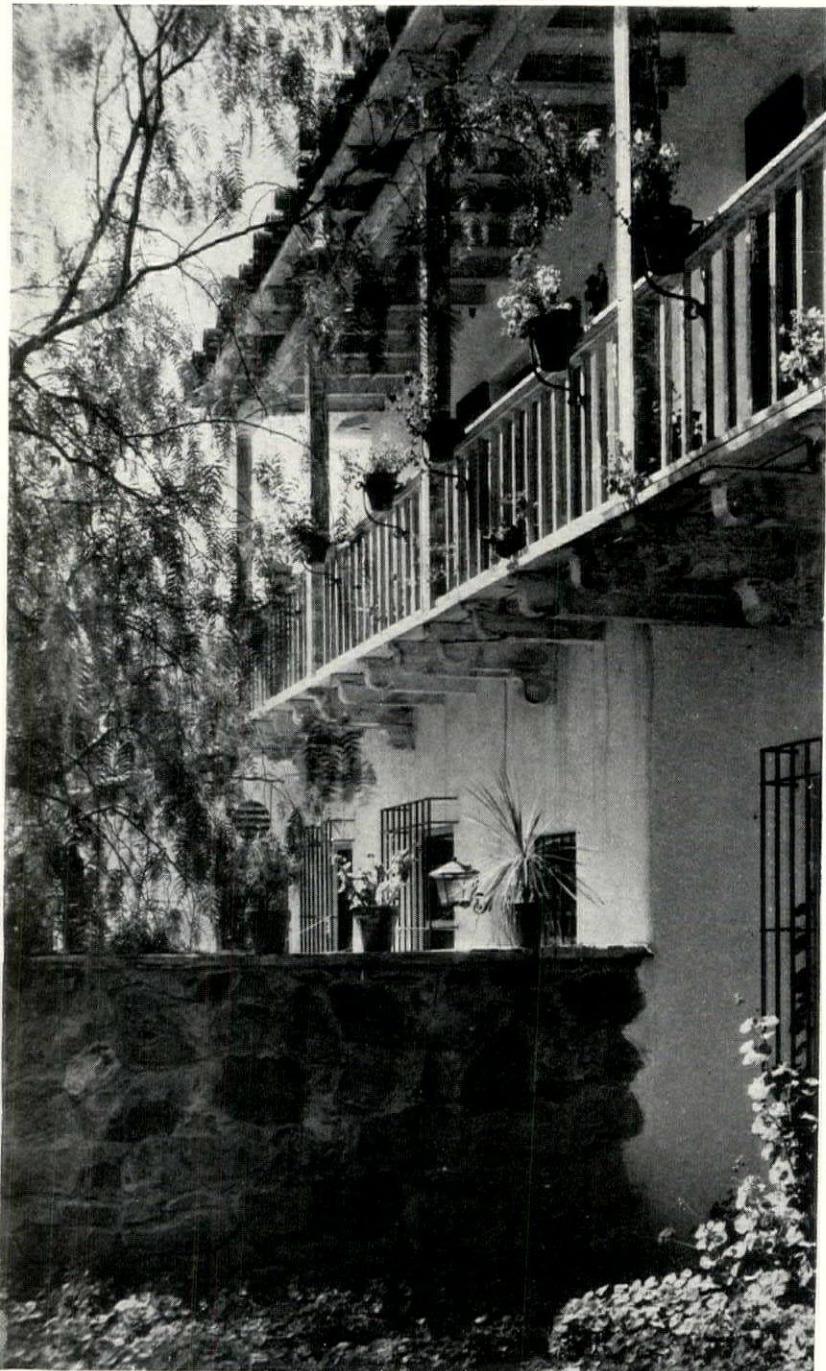
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The garden of this Pasadena house is so well suited to the architecture, it has climbed right up onto the balcony!—an idea you might adopt for your own home. House & Garden offers many such useable and delightful ideas.

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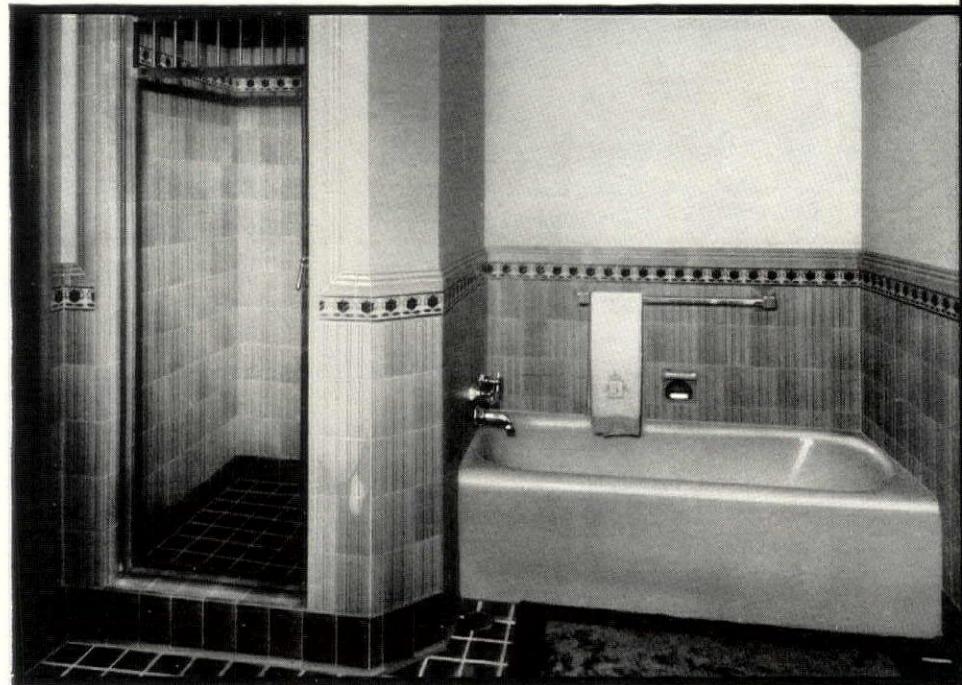
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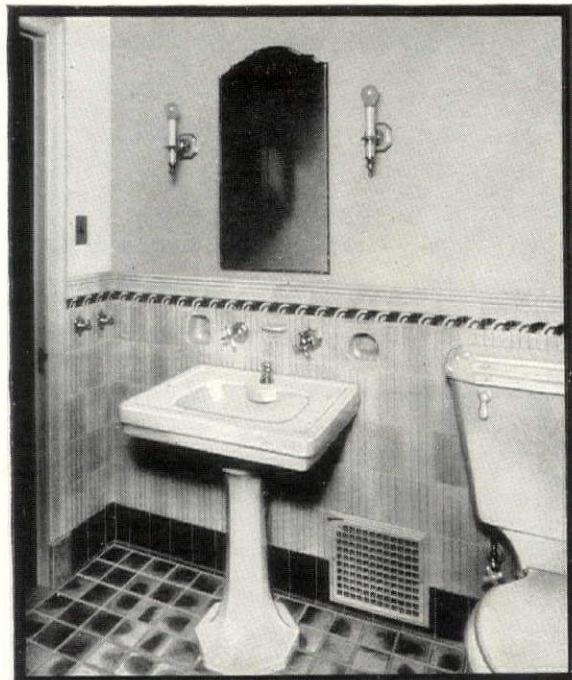
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NEW BATHROOMS

avoid white severity



A medium green wainscot of Robertson Planatile, Ripple Wave pattern, gives a cool deep-sea coolness. The vertical moulded lines give the room height. The green set-back cap has a rich black and gold filigree border. The glazed floor tile and buttress base are in harmony.



This bathroom is different in color and decorative effect. The wainscot is of Robertson Planatile, Reed Stripe design, in a rich light tan topped by a novel filigree border in black and gold and a set-back cap of tan. The buttress base is a dark brown color and the floor of glazed tile is in a shade that blends with the tan. Cream fixtures add a harmonizing note. Here again the vertical moulded design of the Planatile tends to make seam higher and more spacious.



Let us send you a beautiful and useful hot-plate made from Robertson Planatile. It will show you the beauty of the incised design and the satin finish. Send 25c to cover mailing costs. We will also send you our latest brochure, illustrated in color, on the newest ideas in tile as a decorative material showing bathrooms, kitchens and special floor patterns of Robertson tiles.

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Architect: WM. W. SLACK & SON, Trenton, N. J.

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Here are two interesting examples of how Robertson Planatile can be used to lift bathrooms out of the commonplace. Severity has been relieved by attractive designs moulded into the surface of the tile.

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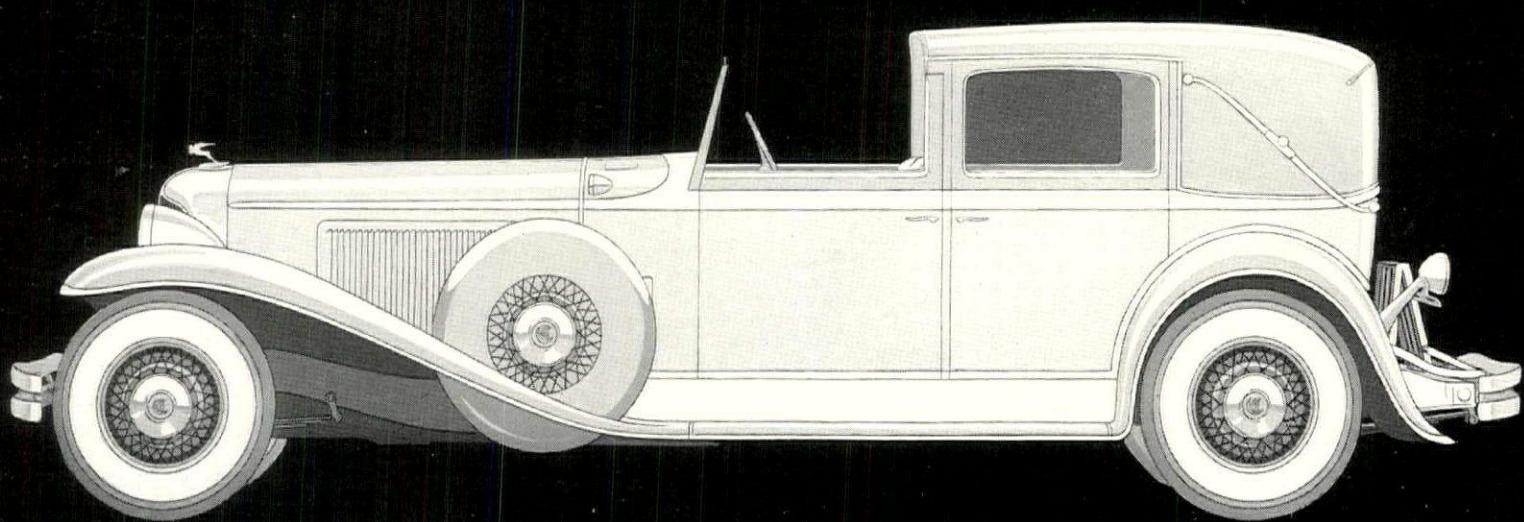
- Please send free brochure on Planatile and its modern uses.
- Enclosed find 25c, mailing costs, for attractive hot-plate of Robertson Planatile in arbutus, peach, light green or soft blue. Underline color you want.

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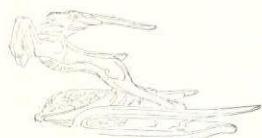
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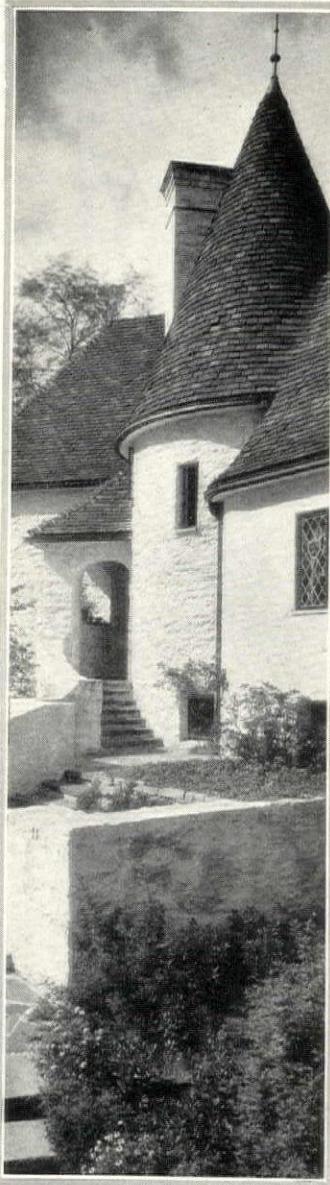
5-Passenger Sedan \$2745; Close-Coupled Sedan \$2845; 7-Passenger Sedan \$2945; Sedan-Limousine \$3145. Custom Body Styles: Coupe \$3150; Roadster \$3220; Convertible Coupe \$3320; Phaeton \$3575. F. O. B. Factory.

HOUSE & GARDEN

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January 1931



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CALL it psychological, silly, superstitious or what you will, humanity is re-vitalized by the coming of each new year. "The past is dead"—and with that unquenchable spirit which has ever carried men forward through the centuries, we set to work anew.

So, in a sense, this issue of House & Garden is a symbol of a universal trait. "The Annual Building Number"—the number devoted to the most fundamental of constructive human impulses. In these times of growing emphasis upon essential bases, the house is more than a token of the future. For as its homes are, so shall a people become.

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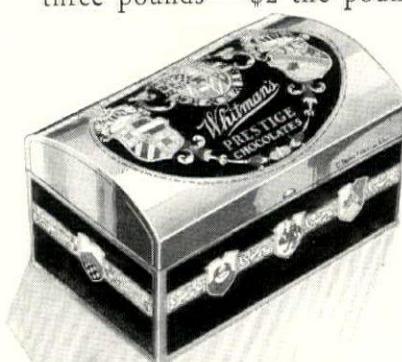
First on the list Whitman's CANDIES

Santa, who knows all candies, can't resist the SAMPLER. It's his favorite. With its ribbon and holly decoration or bright Christmas wrap, he will leave it in millions of homes this year.

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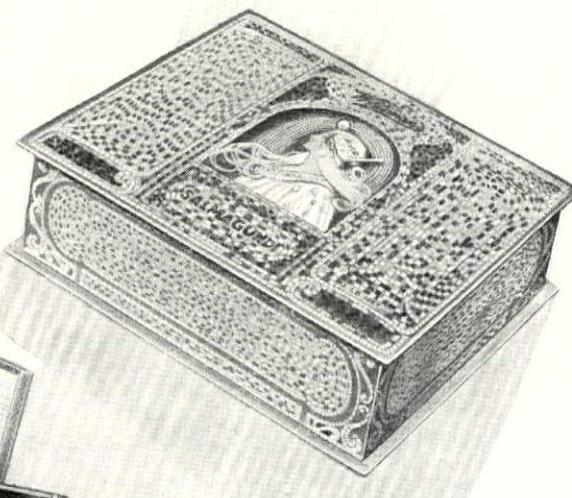
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Chocolates of proven charm in a beautiful metal box. One and two pounds — \$1.50 the pound.

The

BULLETIN BOARD

MR. WHOSIS' HOUSE. The price of fame is annoying attention. Kipling, we understand, dares not pay a bill by personal cheque because cheques with his signature are never returned, and he can't keep his accounts straight. At one time, they say, General Grant couldn't send his shirts and collars to the laundry for the same reason. And we've heard recently about a certain national hero who is having a house designed by well-known architects. Lest he be annoyed by admiring contractors, the architect's plans call for a house under quite a different name. The plumbers will put in their pipes and the bricklayers lay their bricks and the roofers set the tiles in blissful ignorance of the fact that the house is for a celebrity. Mr. Whosis' house is going to be a little gem of architecture, we understand.

SCHEMES FOR HOUSES. Though photographs of a finished house are more convincing than drawings of a house, yet there are occasions on which drawings are necessary because no houses contain the ideas we wish to explain. A case in point is the houses designed by Mr. Francis Keally and rendered graphically by Mr. Raymond Bishop in this issue. They comprise a study of the part walls and fences play in the architectural scheme of a property. In order to demonstrate it, Mr. Keally has designed four houses, costing from \$25,000 to \$30,000, each of a different style.

Farther along in this same issue Mr. Gerald K. Geerlings begins a new architectural series. He will be remembered for his photographs and drawings last year, in which he showed how details of foreign architecture might be applied to American homes. In this new series he will show the authentic details and elements of various architectural styles. Eight of these studies will appear in consecutive issues.

CATS. The world just now seems divided into two classes of people—those who like Siamese cats and those who prefer Persian. And, somehow, never the twain do meet. The Siamese champions rush to arms at the slightest criticism of their darling's sleek coat and monkey face. And with equal fervor do the Persian factions defend the coat that is like a gray cloud, the tail that's almost a plume, the pronounced saddle on the neck and the ruff about the face. But whether Siamese or Persian, you can rest assured that both these little creatures are poseurs of the highest order. No odalisque was ever vainer, none more lazy, none more self-centered. Compared with them, the ordinary alley cat is an efficient, bustling business woman who can be counted on to get her rat. The Persians and the Siamese seem to fill their entire purpose in life by being decorative.

DISCOVERY

I came upon her soul
Down in her garden,
Like a forgotten scarf of lace.
She always seemed so hurried
Or so weary;
So without a resting place,
I never thought
Perhaps her soul had blossomed
Somewhere;
Underneath a conscious pride
Of classic face.

I went alone into her garden,
Where restless folly could not trace
And there I found her soul
Among her flowers,
Like a scarf of lace!

—REBECCA CUSHMAN

TWO GOOD EXHIBITIONS. The Metropolitan Museum of Art has recently been outdoing itself. The past autumn it gave two exhibitions that were wonderfully stimulating and educational. One showed Mexican Art, a lively and colorful survey of peasant wares and other native artistic expressions that should make us realize the great artistic potentialities of our neighbor nation.

The second exhibition was devoted to contemporary decorative metal work and cotton textiles, selected from America, England, France, Germany, Sweden, Denmark, Switzerland and Czechoslovakia, to illustrate the progress of contemporary design. These shows, assembled by the American Federation of Art, also appear in Boston, Chicago and Cleveland.

YOUR SHARE IN HELPING. There was a time when, learning to use the typewriter, we had to practise over and over again the line, "Now is the time for all good men to come to the aid of their party." We might make that a slogan for this era of non-employment: "Now is the time for all good men to come to the aid of their fellow men."

If you plan to build, start building this spring. Don't delay it any longer. If your rooms need repapering or repainting, or construction work can be done in the garden, by all means do it now.

With what ardor people did their bit during the war! Here is a grave situation of men needing work, that is far more serious than any we faced during the war, and it is as much a duty for good citizens to lend a hand now as it was a duty then. These are times when spending becomes a virtue. Those who have the money to spend should no more think of hoarding it now than they thought of hoarding in those dark days of 1918.

BOOKS FOR ENGLISH HOUSES. Students of architecture and those who are planning to build an English type of house—either a picturesque cottage or the more formal Georgian type—can acquaint themselves with these styles by consulting the following books—*Old Cottages and Farmhouses in Kent and Sussex* by Davie and Dawber; *Old English Doorways*, by Davie and Tanner; *The Manor Houses of England*, by P. H. Ditchfield; *Old Houses in England*, by Rowland C. Hunter; *Analysis of Ancient Domestic Architecture in Great Britain*, by Dollman and Jobbins; *Old Cottages and Farmhouses in Shropshire*, by Parkinson and Ould; *Small Houses of the Late Georgian Period*, by S. C. Ramsey; *The Evolution of the English House*, by S. O. Addy; *The Domestic Architecture of England During the Tudor Period*, by T. Garner and A. Stratton; *The Growth of the English House*, by J. A. Gotch; *Old Halls and Manor Houses of Yorkshire*, by L. Ambler; *Old Cottages, Farmhouses and Other Stone Buildings in the Cotswold District*, by Davie and Dawber; *English Domestic Architecture of the 17th and 18th Centuries*, by H. Field and M. Bunney; *The English House from Charles I to George IV*, by J. A. Gotch; *Lutyens Houses and Gardens* and *Small Country Houses of Today* and *Cottages*, all three by Sir Lawrence Weaver; *The Architecture of Robert and James Adam*, by Arthur Bolton; *Domestic Gothic of the Tudor Period*, by S. E. Castle; *The Old Cottages and Farmhouses of Norfolk*, by C. J. W. Messent and *Georgian Details of Domestic Architecture*, by F. R. Yerbury.

SEPTUAGENARIAN ROSES. Of the 2500 Roses known to be in commerce in this country, fifty-nine of them have been enjoyed by garden lovers for seventy years and over. Twelve of them we have grown almost a century. The Old Pink Moss Rose goes back to 1596, Old Blush to 1796, Unique Blanche to 1778 and York and Lancaster traces its lineage to 1551. Baltimore Belle, still to be found in old gardens, was created in 1843, Harrison's Yellow in 1830, Persian Yellow in 1831, General Jacqueminot in 1852, La France in 1867 and Marechal Niel in 1864. What fun it would be to make a Rose garden of just these old fellows!

SAVE THE VICTORIAN. There was a time when, if readers asked us what to do with their old Victorian furniture, we advised them to insure it heavily and pray for a good fire. Now we advise them either to dust it off and use it or else hold it for a rising market. For we are at the beginning of a Victorian revival, and many a piece that, five years ago, we paid the ashman to haul away, is now being looked upon with envious and appraising eyes by collectors and those who decorate smart homes and apartments.

GARDENING LORELEI. January brings in the seed catalogs and once again the garden enthusiast is subjected to temptations that would make a hermit of the desert pale with envy. Of course, we can easily select the necessities for both the flower and the vegetable garden, but there are so many other fields to wander in that one soon becomes bewildered.

Why not select one or two flower families and concentrate on them? American flower families especially deserve our attention. Our British brethren grow many of them—and eventually sell them back to us! Two families appeal to us—the Pentstemons and the Silenes. Both of them are mainly American in source. They flourish in various parts of this vast country and they can be grown from seed and made to flourish in our gardens. By growing them from seed you become better acquainted with the plant and accumulate a large stock.



Tebbs & Knell, Inc.

The Side Piazza Carries On

Through successive generations the name has changed. Yet whether known as piazza, verandah, porch or roofed terrace its purpose remains the same. A transitional place between interior and out-of-doors, it can mar or enhance an exterior. On the home of Mrs. F. W. Galbraith at Biltmore, N. C. this feature has been well handled. Erle G. Stillwell, architect

Four Houses Especially Designed To Show Walls And Fences Used To Advantage

Francis Keally

FROM the beginning of time, walls have served the house in two ways—to keep out the world that wasn't wanted and to keep within bounds those things that are apt to stray. And whether we consider the Great Wall of China, which was built to protect a nation, or the walls of Carcassonne and many another medieval town which were built to protect a community, or the walled, fenced and hedged estates of the Continent and rural England—these two useful purposes are served. Protection and privacy are two of the essentials to satisfactory living.

As soon as we pass from their purely utilitarian services, the wall and the fence offer unlimited scope as decorative and architectural features. Upon them has been spent the study of some of the world's best minds. Their variety and uses stand as evidence of the genius of our greatest architects and designers. Even one of our presidents—Thomas Jefferson—turned his skill to the designing of a wall, and a very good wall it is.

So it behooves us not to take walls and fences too casually. Americans, especially, need to understand their functions and decorative possibilities, because a false sense of democracy has made many people think that a property walled or fenced is un-American. Today we build walls to keep out foes that are just as destructive as those the walls of a medieval town opposed; our fences draw a line between the world which we want to shut out from the home, the world of dizzy transportation, high-tension business and the noise of a machine age. Behind a wall or fence the family may dwell content and undisturbed. A well-made wall or fence is a symbol of a secure home.

With this ideal in mind we set to designing four houses that would show how walls can give a sense of security and at the same time play a necessary part in the architectural scheme of the house. We had in mind houses to cost between \$25,000 and \$30,000, each to present a different prob-

lem that might be encountered in an American suburb, each to have its own distinctive architecture and use of building materials. The four houses are shown with their plans on the succeeding pages. Here we can set down a detailed description of them.

The first house, on page 46, presents a problem which often confronts the architect—the problem of developing a property that is on an embankment approximately ten feet above the level of the street. Any house placed on such a lot would appear too prominently unless given the protection and support of a foreground. This desirable support is afforded by a high wall of fieldstone—the same stone as used in the house. Into the slope are sunk two garages, separated by the entrance stairs. An iron gate closes these stairs and still gives a glimpse of the house to passers-by.

From the excavation of the cellar, dirt is procured to fill in the slope behind the wall and give us a level terrain on which to place the house. The fieldstone used throughout gives unity to the composition. Blended tile roofs and round chimney pots add to the silhouette.

On the bottom floor the plan is "L"-shaped. One enters an ample hallway to face over-shaped stairs. To the right a door leads to the living room and beyond that another door opens on a greenhouse. Wide casement windows on this side afford an abundance of light and also a broad view of a garden, enclosed on two sides by the living room wall and greenhouse, and on the other two by a wall that repeats the characters of the front retaining wall. Here is a complete garden unit, for "he who loves a garden, loves a greenhouse too." A greenhouse is an essential feature in the all-year homes of those interested in flowers.

Behind the living room is a dining room, and the rest of the first floor is given over to service uses. The second floor contains three well-proportioned bedrooms and two baths, with a sewing room and its necessary cupboards off the upper stair hall.

In looking at the plans, you will observe that the two garages are connected by means of a tunnel. Another tunnel which could not be shown in the plan connects with the cellar, so that in inclement weather the owner need not step out-of-doors.

The second house is planned to give privacy to the front door. The lower floor of the house—about seven feet high—is of whitewashed brick, and this wall is carried out on each side—to enclose a garden off the library and living room, from which one enters the house, and on the other side, to enclose a service court, with an entrance to the kitchen.

The balance of these walls is repeated in the regular disposition of the windows, and the plan, too, is balanced. An octagonal library is one side the stair hall, and the kitchen the other.

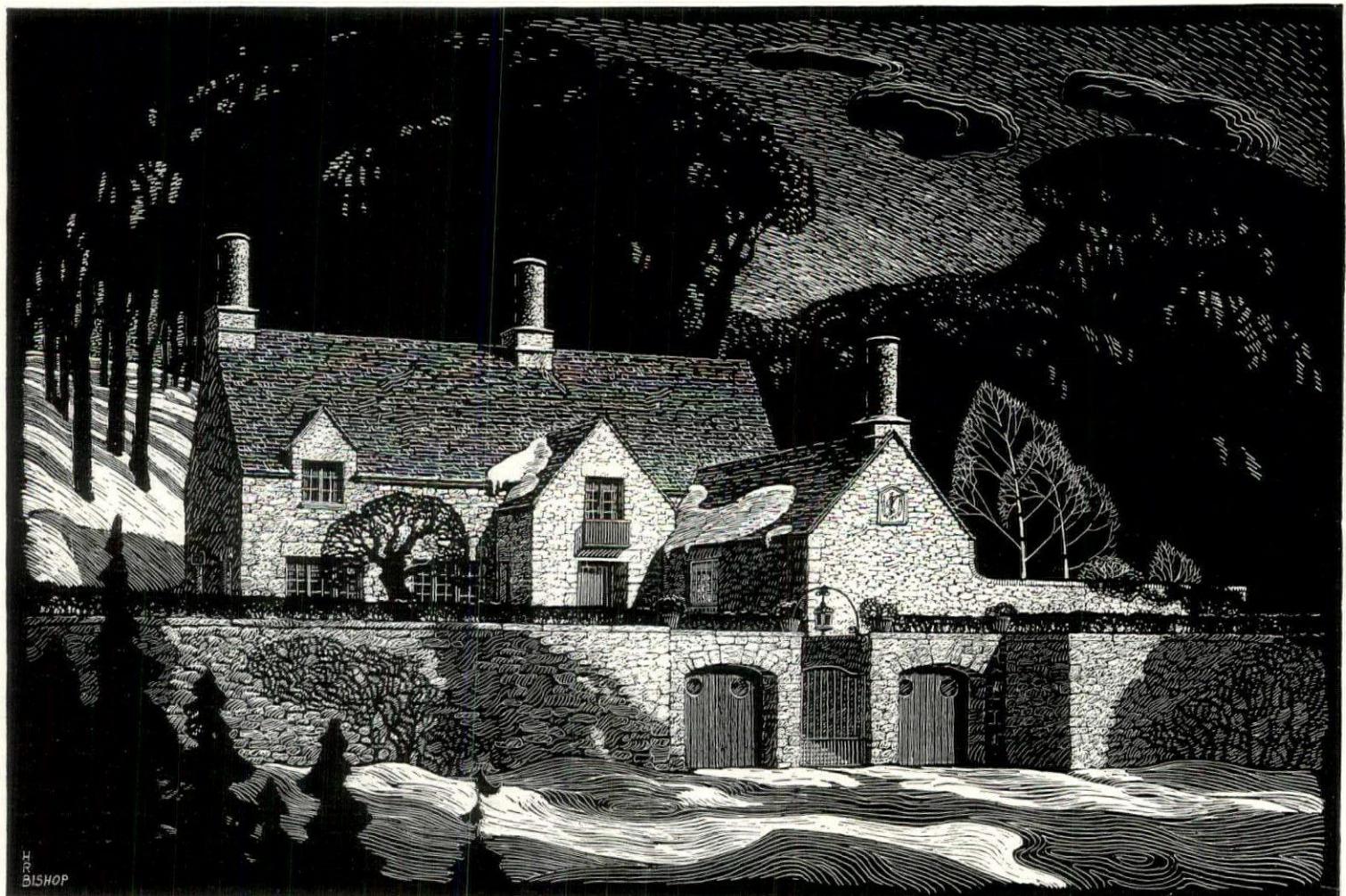
The materials suggested for this house are common brick, whitewashed, with the story above finished in shiplap, which is a smooth finish wood siding.

For the third house we selected the problem of featuring an entrance court on the street. The house and the garage enclose two sides, and a woven wood fence the other two. This is an all-wood ensemble, the walls being clapboard, the entrance bay shiplap and the roof shingle.

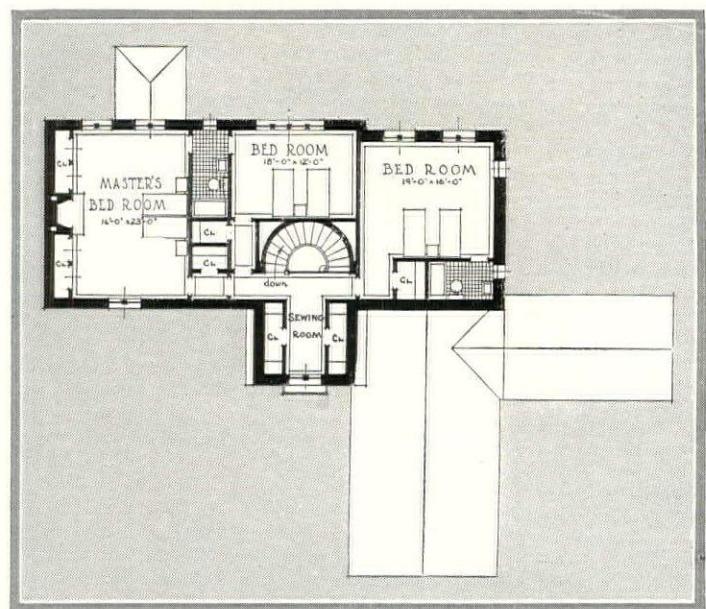
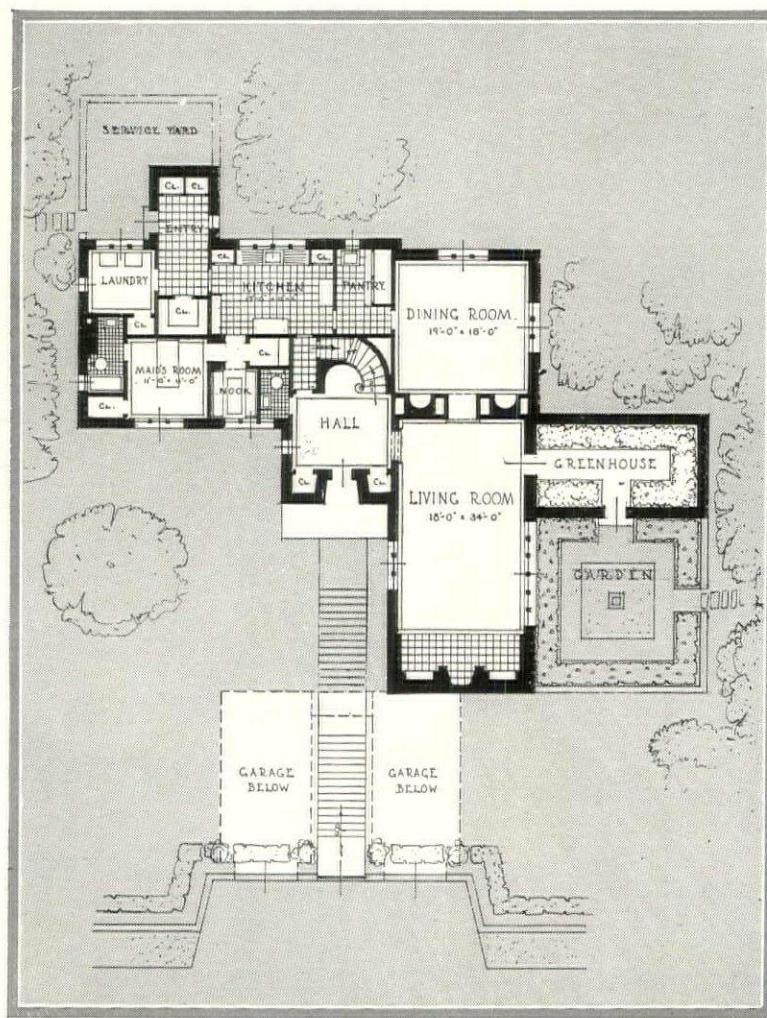
The stair hall, which introduces a balcony on the second floor, is featured. We have slipped a den or study for the owner behind the living room. Servants' quarters are over the garage. The laundry could be turned into a servant's room and the upper part of the garage made a playroom.

In the fourth house the purpose of the walls is to camouflage the service units of garage, maid's room and laundry. Here we use a salmon brick with a gray slate roof. The curve of the wall is found in the curve of the dining room and master's bedroom above. Again this wall gives us an enclosed garden with a large sun room at the rear.

With these few points in mind, we are ready to turn to the houses themselves.



ROBERT BISHOP



**Residences Of Moderate Size
That Solve Definite Problems
Of Plan And Exterior Design**



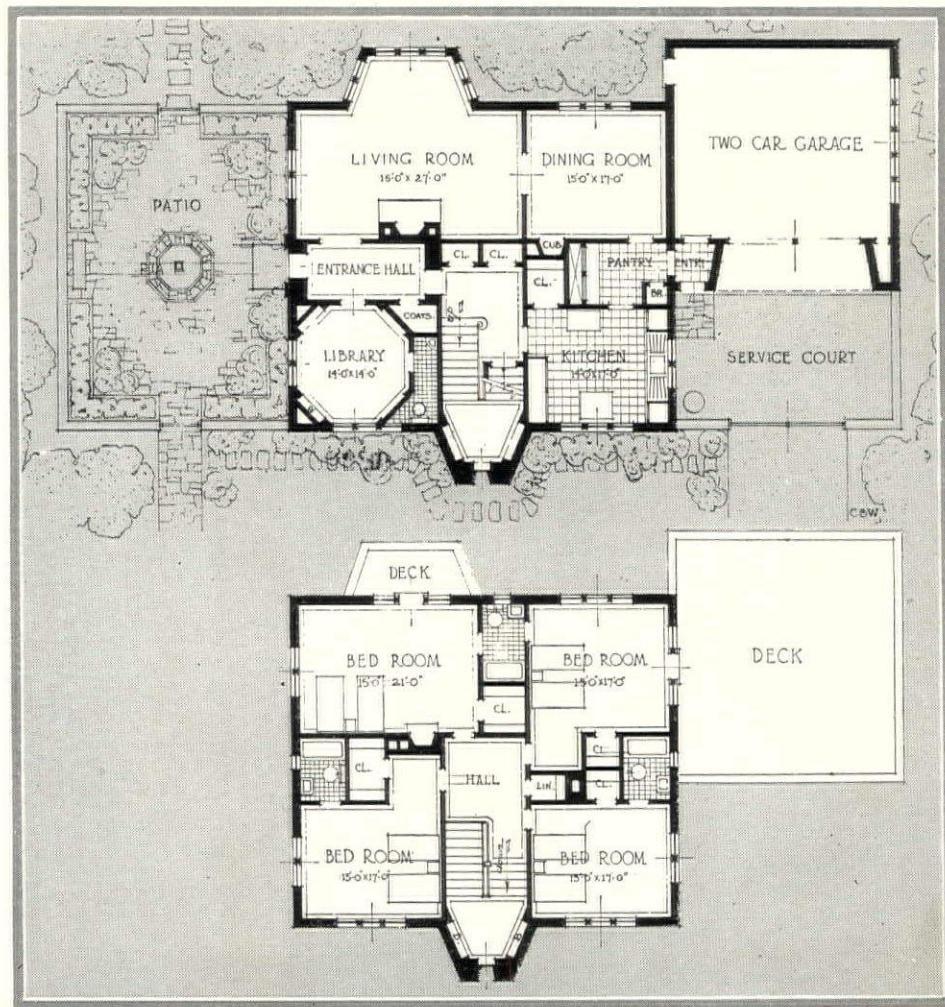
H. R. B.

The base story and stair window bay of this house are of whitewashed brick—which same material is extended out to form patio and service court walls. The upper story is surfaced with shiplap. A radical departure from usual practice is the placing of the principal entrance in the side, facing a walled court, rather than in the front façade.

At the left of the entrance hall is the living room. To the other side is an octagonal library, while at right angles is the stair hall, lighted by the two-story window in the illustration above. The dining room is reached from living room and kitchen. Four bedrooms are on the second floor. The two largest connect through a bath; the others each have a private bath.

While at first glance the house opposite seems a veritable English dwelling enclosed by the customary high wall, closer inspection shows Yankee ingenuity mixed with English design. As the place tops an embankment, practically all of the house is visible above a retaining wall. Twin garages are hollowed from the earth at either side of the gate.

Outside of these features of exterior design the residence has been carried out in the straightforward manner that characterizes Mr. Keally's work. The projecting one story "L" at the front houses the living room. The dining room is at the rear; service rooms occupy space back of the entrance hall. Three bedrooms, a sewing room and two baths are above

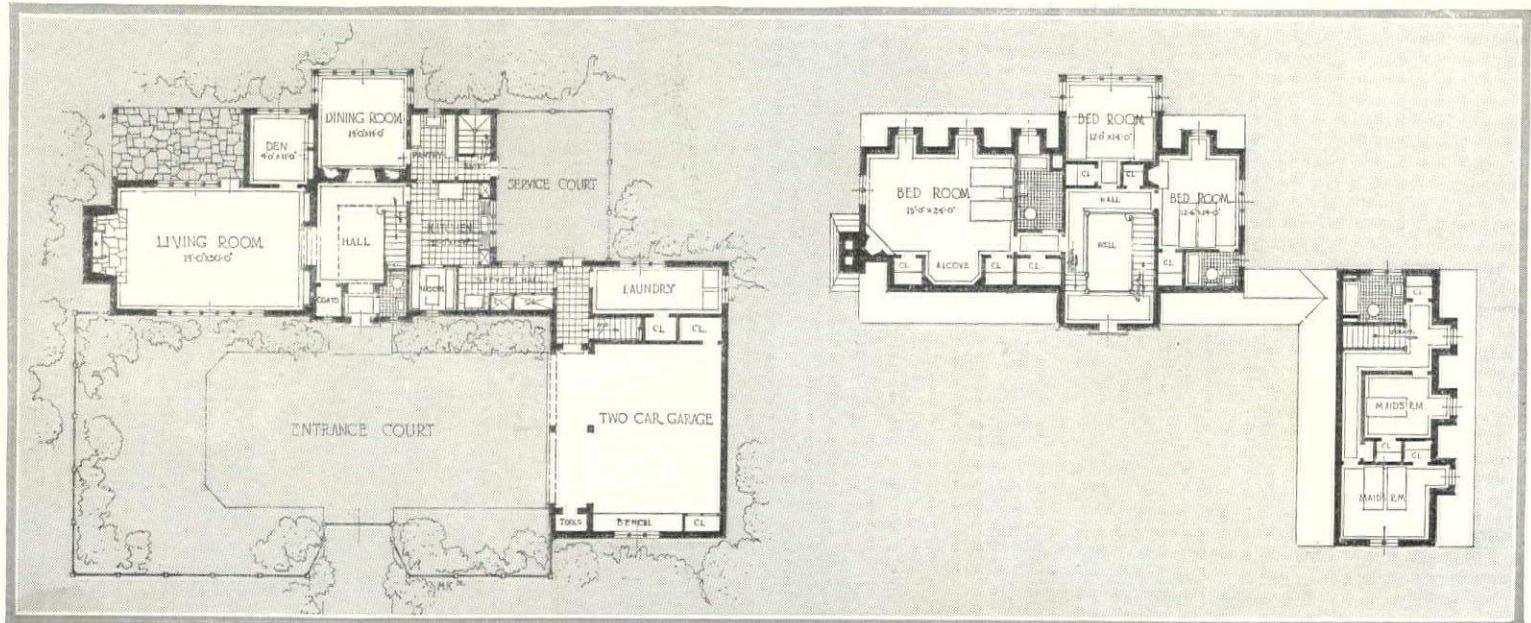




**An All Wood Ensemble
Of House And Fencing
For A Rural Location**

Just as interesting variety in effects can be achieved solely by use of wood as with the more usual masonry combinations. Here we have clapboarded house walls, an entrance bay surfaced with shiplap, roof of shingles and fences in rustic, woven-wood panels between squared uprights. The street face, guarded by a high-walled forecourt, is shown in the sketch above.

The entrance hall separates the service from the other first-floor rooms. A huge living room is to the left, with a small den in back and opening from it. The dining room is directly behind the hall and service rooms are to the right. Three bedrooms, two of which have fireplaces, and two baths are on the second floor of the house proper. Over the garage wing are two maid's rooms and a bath



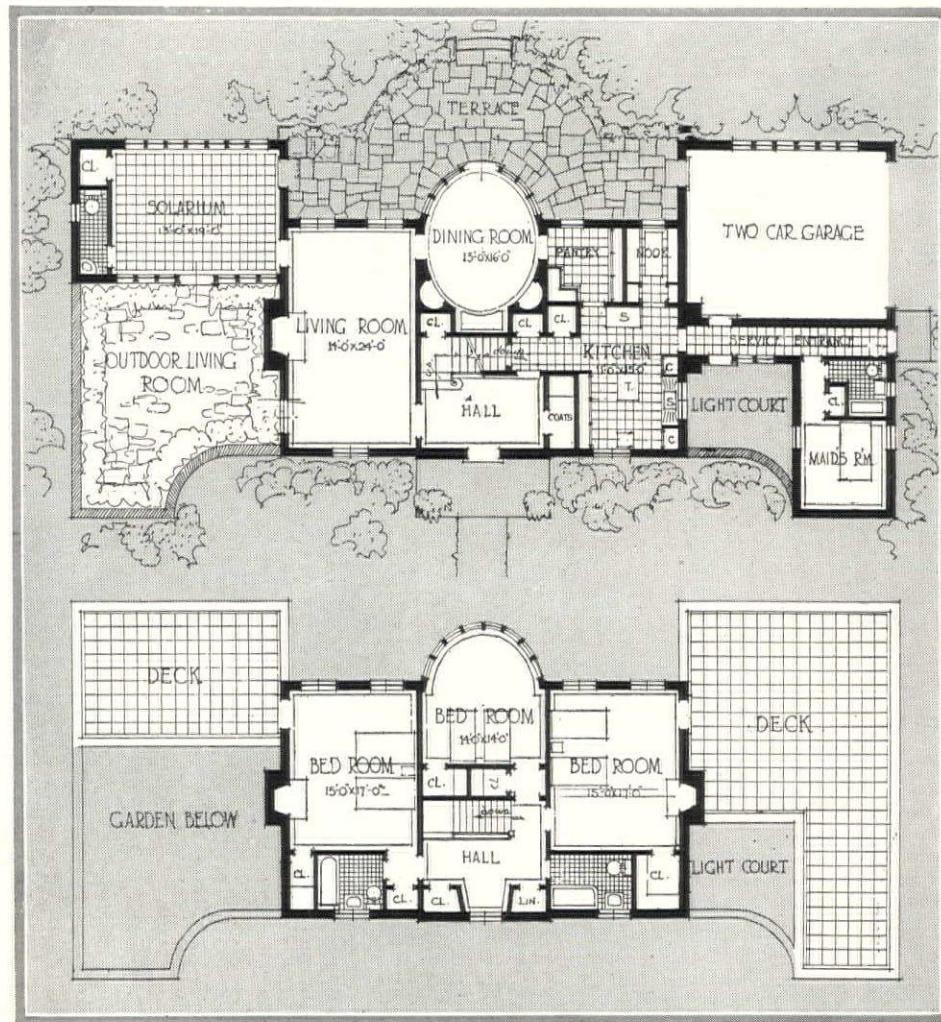


In this design the problem of giving privacy to a garden terrace used for an outdoor living room, and working the service and garage wing into the architectural composition, has been solved in highly interesting fashion. The front face of the house merges into one story walls brought forward in an embracive curve

Although all rooms of the house have been well planned, the oval dining room, almost a half of which is a huge bow window, is the feature. This bay is carried up to the second floor where it gives the same window to a bedroom. The paved terrace at the rear may be gained from solarium or dining room

Three bedrooms and two baths are on the second floor. Two of the bedrooms have fireplaces and open upon decks, treated as terraces, above the solarium and the service wing. The master's room has a private bath while the other two bedrooms share the use of a bath. The renderings are the work of H. R. Bishop

House Walls Extend To Enclose Garden And Service Wing



Ernest Henry Wilson

1876-1930

THIS issue of House & Garden contains a serious omission. It is the first number since March, 1924, in which there does not appear a contribution from "Chinese" Wilson.

The man is dead. But in thousands of gardens throughout the world there stand today living memorials of his love of beauty and his eagerness that American gardens should step forward in quality and maturity.

The tragic death of Mr. and Mrs. Wilson on October 15th, announced in a brief paragraph in our December issue, marked *Finis* to his life, but we believe it also marks the beginning of a new comprehension of his genius and his tremendous accomplishments for gardening. Our appreciation of Wilson will increase as our gardening sense matures. The articles that he has written for House & Garden are a precious heritage of inspiration, fact and judgment that could well bear re-reading.

He introduced us as a people to more families of woody trees and flowering shrubs than originally grew here. As explorer, botanist, dendrologist, custodian of the precious heritage of Professor Sargent—the Arnold Arboretum—writer, lecturer, and friend, his leadership in American gardening will be sorely missed.

HIS career seemed touched by destiny from its beginning. Born in the charming gem of scenery and architecture, Chipping Campden, Gloucestershire, in February, 1876, he began early to study botany in the Royal College of Science in London. From there he went to Kew Gardens, mother of so many geniuses in gardening, where he specialized in botany of the Orient. At the age of twenty-three we find him started on an expedition to China for the famous nursery concern of Veitch to seek new trees and shrubs, but more especially to seek new Willows. This expedition of 1899 and 1900 thrilled the man with the vision of his greatest service and opened his eyes to the fact that China was a vast storehouse of new garden material. He

brought back flowers and trees that were new to the gardens of his homeland and immediately touched his fame with glowing color. A second trip into the interior of China for the same nursery followed shortly.

In 1906, that American nobleman of freedom, Professor Charles S. Sargent, Director of the Arnold Arboretum in Boston, transplanted Mr. Wilson from England and made him his assistant. We next hear of Wilson on a third expedition into the mountainous country between China and Tibet, with special instructions to secure specimens of the conifers, spruces, and balsams, the climate of that zone being similar to that of New England. And again in 1914 he toured Japan for the Arnold Arboretum for new plant material, making discoveries which are reported to this day as having astonished even the Japanese themselves. And five years later, he went out again into Korea, Formosa, and the Luiki Islands.

The mountain of his accomplishment grew with each year. From each expedition he brought back hundreds of plants, many of them hitherto unknown, and showed by a selective sense and ruggedness of energy and ambition his membership in the family of the greatest botanists and plant explorers. His findings leave us a heritage of plant material numbering over 3300 items, of which more than a quarter were entirely new to gardens here and in England.

THE tragic end of Mr. Wilson, widely known as "Chinese" Wilson in view of his lengthy explorations in that country, seems out of keeping with the fact that, in far corners of the earth, he had been near death many times. The Regal Lily, *Lilium regale*—one of his greatest introductions—was the cause of the injury to his leg, which probably joined with the leaves on the road—the leaves of the trees he loved—in a possible physical weakness that caused his car to skid from the road and bring about his death.

He gave generously to the beauty of this world, and the world in his life heaped honor

(Continued on page 98)



Ernest Henry Wilson, M. A., D. Sc., V. M. H., in his garden among the Regal Lilies



Karl La Roche

Toward The Still Waters

That pool is most effective whose margins are framed in the quiet dignity of trees—Elm, Willow, Maple—and the peace of well-kept lawns. In such a setting the water feature comes completely into its own, as here on the Charles A. Slossen place at Greenwich, Conn.

Now Is The Time To Take Advantage Of Rock-bottom Costs In Building

Tyler Stewart Rogers

IN these brightening January days of the new year 1931, home owners and prospective home builders face a greater opportunity to realize their desires than has presented itself for more than ten years past. In all probability so favorable an opportunity will not come again for at least four or five years, and possibly not for another decade.

This opportunity is to build a home (or improve an old house) at rock-bottom costs. A house that a year ago would have cost \$20,000 can be erected today for 10% to 18% less, or at a present cost of from about \$16,500 to \$18,000. A more elaborate home that a year ago would have cost \$100,000 can be constructed now at a saving of 8% to 12%, or at a price ranging from \$88,000 to \$92,000. (The difference in the percentage of saving results from a tendency to use, in the costlier home, special quality materials and selected, skilled labor which are subject to but slight fluctuations in value.)

In short, every dollar spent for home building or home improvement is today worth around \$1.10 or \$1.20 as compared to its value but twelve months ago. The extra ten or twenty cents can be pocketed, or it may be spent for a larger, more luxurious or more comfortably appointed residence than normally could have been afforded.

But opportunity is a flighty jade, and allows no time for procrastination. Rock-bottom building costs exist today, but they may not exist three or four months hence. In fact, it is probable that the deep bottom was touched in late October and November, and that the trend toward an upturn is already definitely underway.

How to take advantage of present low building costs is a question that requires a didactic answer. A brief consideration of some of the more important factors which influence present-day building costs will aid the home owner in capitalizing for his own profit the conditions that now exist.

There are three major elements comprising the cost of building a home, or of carrying out a remodeling or improvement project. They are materials, labor and the

While it is general knowledge that building costs have been materially reduced of late, the extent of the reduction and just how much and for what length of time a prospective home builder can expect to profit by it has been mainly conjecture. To answer these questions House & Garden called upon Mr. Rogers to make the survey here presented. The charts shown on the opposite page were made up from data given out by the Department of Labor, the F. W. Dodge Corporation and other sources

builder's profit. Other factors, such as financing and real estate values, are in a sense indirect elements and will be discussed separately.

Labor usually represents the largest single item of expense in house construction. During the past period of depression, there has been a striking tendency on the part of most builders to recognize current wage scales, whether in unionized or open shop districts. This noteworthy trend, however, has not resulted in the maintenance of normal building labor costs. Many hundreds of thousands of building workers have had but meager employment during the last year. Residential construction was, for a time, about 47% below normal, forcing hordes of carpenters, masons and other workers to tide themselves over as best they could. With so many men out of work, builders were enabled to select the best craftsmen and those who could produce the greatest volume of work for the established rates. The result has been a substantial but not readily measurable reduction in the cost of building labor to the builder, and hence to the ultimate owner. More work and better work is being performed today by this process of selection, with the result that, under proper supervision, home building today represents a higher grade of craftsmanship than usually is obtained for the same cost.

The drop in building material prices is more readily measurable, but since statistics are exceedingly dull, it is sufficient to state

that the general index of building material costs reached a point in October lower than has existed at any time since 1917. The basic materials, lumber, brick, cement and steel, showed the greatest price recessions. Building specialties which involve more complex manufacturing operations did not decline so sharply. Thus we may expect to find that plumbing and heating work and similar items of building equipment show less of a drop in value today than the structural parts of building.

The third element of cost is the builder's profit, usually ranging from 8% to 10% of the combined cost of materials and labor. The year 1930 was a trying year for building contractors all over the country. Their normal volume of work was cut almost in half, and they held together their organizations by taking such work as they could get with almost no regard for making a profit. Any job that would pay the builder the equivalent of a day's wage and give him merely sufficient margin to offset unforeseen costs was gladly taken, for its loss meant a possible disruption of a building machine that had been carefully put together, piece by piece, during the years of normal activity. This condition still holds with many builders, and in many sections of the country profit-making is of less importance than keeping intact a smoothly working organization.

How much saving can be made as a result of present conditions affecting these three factors? It is governed largely by purely local conditions and, to a certain extent, by the size and character of the project. Building operations that are awarded to friendly builders without competition are very likely to show less saving than those which are bought after careful comparison of quotations. Minor building operations may, in some cases, be bought for very marked savings, because individual building mechanics will take these jobs for themselves without a thought of making more than their daily wage. If the owner does not know how to buy this sort of work, however, he may expect the small builder to charge as near to normal prices as he thinks he can get, for these men have suf-

ferred much and one cannot blame them for taking a profit whenever the opportunity to do so arises.

A study of a very considerable number of cost estimates on various types of building operations indicates that the savings stated in the opening paragraphs of this article are approximately typical of conditions all over the country. Moderate cost building operations, employing standard materials and normal grades of labor, show savings ranging from 10% to 18% of costs a year ago, with the average probably close to 15%. Higher-priced homes show a somewhat smaller proportionate saving; an average reduction in cost of 10% may be taken as normal expectancy. A very interesting study was made last fall of one low-cost frame house on which costs were known for the previous year.

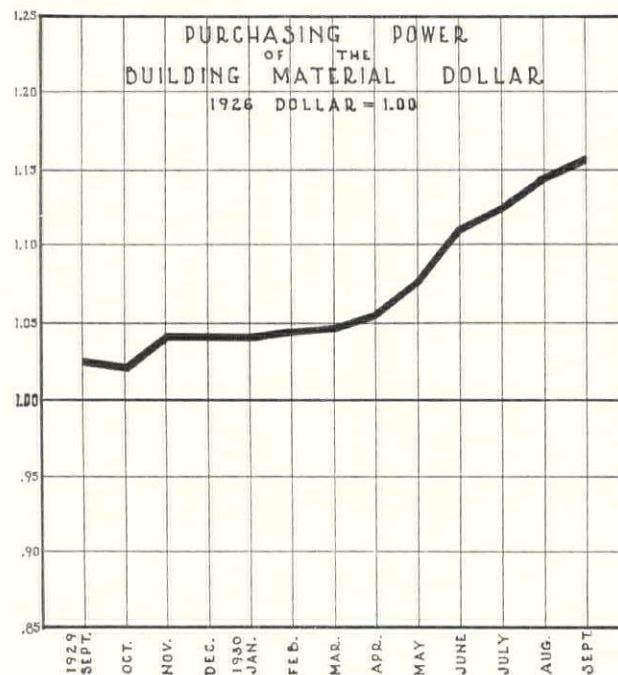
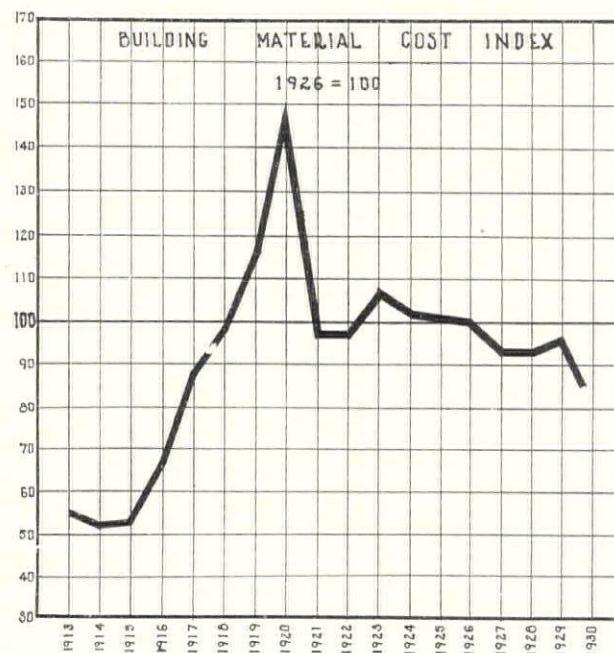
The total saving, exclusive of contractor's profit, was approximately 13%. The greatest decreases were in excavation, which dropped 35%, finished hardware 35%, window shades 33%, ceramic tile 24%, millwork 20%, painting 16%, rough lumber 14%, mason work 12%, and carpentry work and electric wiring each 10%. Only negligible reductions were noted in such other items as plastering, plumbing and heating. These percentages would not necessarily apply in the same relative proportion to another job, and they certainly would not apply to a more expensive house, but they are, at least, indicative of some of the remarkable changes that have taken place in the past year.

Other factors than these also favor home construction and improvement at present. The real estate market has been very sluggish in almost every section of the country, with the result that those who have not yet purchased a site for their new home can buy land today at bargain prices. This item alone may represent a very important saving in the total investment which normally would be made.

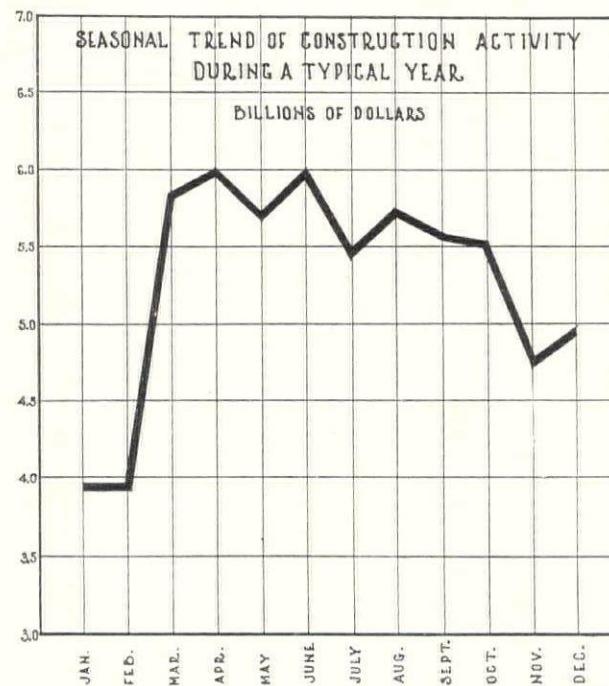
Another favorable factor is that money is now plentiful for sound, conservative mortgages. The building and loan associations particularly are well-supplied with funds for loans on new homes and on home improvements. The mortgage companies also have a better supply of money than in any recent year. While this money is available for sound first mortgages and sometimes for second mortgages, there is no indication that bankers will be less conservative than heretofore in making their appraisals. On the contrary, the sharp depression in real estate values that culminated in 1930 resulted in many high loans being called and in the firm attitude of extreme caution in making new loans. Those who build today may expect lower charges for their loans than normal, and they will undoubtedly find that the conservative appraisals balance off against the lower

(Continued on page 104)

The chart at the right shows the trends in building materials' cost from 1913 to the present time. In the latter part of 1930 costs in this field reached a level lower than any year since 1917. 1919 saw the high cost peak, at which time it took \$1.50 to purchase what under normal conditions was one dollar's value of materials. At the end of 1930 the same value was obtainable for about 85 cents



During the twelve months prior to September 1930 the purchasing power of the building material dollar steadily increased in the fashion indicated on this chart. While authoritative figures after last September are not yet available from the same source, it is the personal opinion of the author of this article that the peak of value in this regard was reached some time shortly before January first 1931.



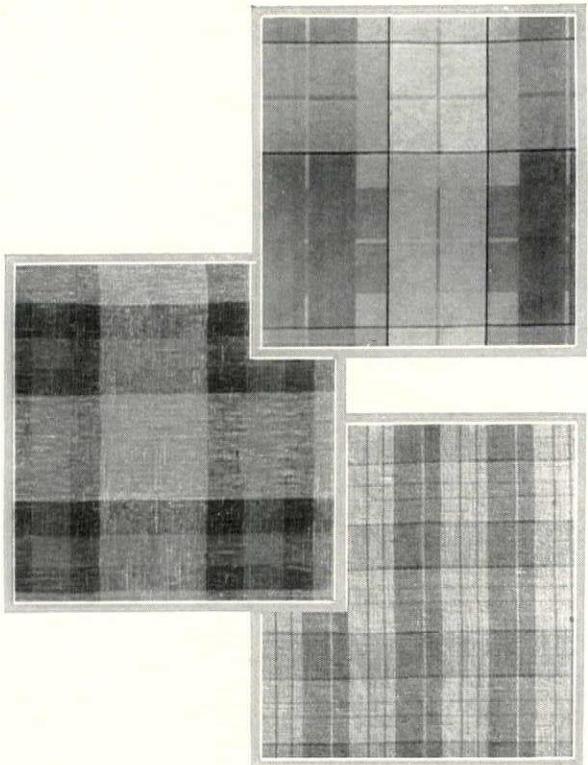


(Above) Blue-green plaid paper is an interesting departure from flowered effects. Green, terra-cotta, coral and brown predominate in textiles; carpet is rust. The home of William Ogden Coleman, Indian Hill, Ill. Earl Hart Miller, decorator. Russel Walcott, architect

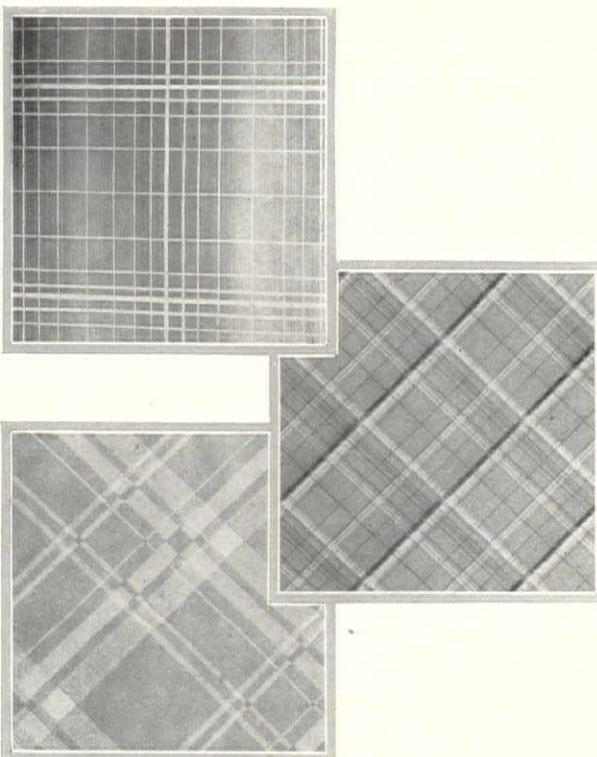
Plaid chairs, cushions and lamp shades are gay notes in this boy's room where a Napoleon paper in bright colors covers the walls. Chairs are in red, white and blue cotton, curtains are red cotton taffeta; the sofa is upholstered in red suède cloth. Jones & Erwin, decorators



Dix Duryea



Plaid papers and fabrics are effective in modern schemes, provincial French and Early American interiors, children's rooms, and wherever a somewhat informal appearance is desired. (Above, top) Glazed chintz in turquoise, tan and red. Katharine Hartshorne. (Center) Coarse linen excellent for porch and sunroom furniture, yellow, green, lavender and red. Odom & Rushmore. Below this is an effective blue and cream checked cotton. Chintz Shop



Dana B. Merrill

Above are three unusual plaid wall papers. The design at the top, of silver lines on a pale gray ground, would make a serene background for modern furniture and peach or flame colored curtains. From Elsie Sloan Farley. (Center) A washable wall paper in peach color plaided in deeper peach. Walter Johnson. The remaining paper, also washable, has a peach colored design on soft green. From Helen Graeme Hammond & Margaret S. Taylor, Inc.



Samuel H. Gottscho



Dix Duryea

Walls in plaid design are a refreshing change from the numerous under-sea decorations and painted bird and water lily effects gracing so many modern bathrooms

Plaid washable wall paper in tangerine, brown and black is used with excellent effect in the man's bath at the left. Black woodwork, cork floor and tangerine shower curtain complete the scheme

This bath in the home of James L. Breese, Southampton, L. I., is also interesting for its use of dark colors in place of the ubiquitous pastel tints. Assembled by Frances T. Miller

(Above) A gay checked treatment characterizes this bath in the residence of Mrs. E. Mortimer Barnes, Glen Head, L. I. Wall covering, curtains and chair seats are red and white gingham

This method of matching walls and curtains is practical for a small room. By keeping the same pattern and color in background and hangings, the space appears larger than reality

The fixtures and cabinet are white; furniture is French provincial. Lighting fixtures are white with red decorations. Thedlow, Inc., decorators

Plaid Papers And Fabrics Bring Color And Gaiety To Decoration

The Choice And Application Of Painted Wall Finishes

James E. Serven

NO one can expect to become a finished craftsman by reading the direction label on a can of paint, but it is reasonable to expect a study of the general principles that apply to various methods of painting will become a means of avoiding mistakes, and of developing practical ideas with good taste and judgment.

Besides an inherent sense of good taste one must have some knowledge of the basic principles of decoration. For instance, it is important to know that bright colors such as yellow or red and very dark colors make rooms appear smaller and objects appear nearer. Colors that do this are called "advancing". Larger patterns or designs are also "advancing" in character. At the other end of the spectrum are the blues and greens. These, together with light tints, are known as "receding" colors because they are helpful in creating an illusion of larger size.

It is essential to analyze the spirit of a room before selecting the colors best suited to it. We are told that simplicity is the keynote of all art. Complicated color schemes are not only difficult to do correctly, but nine times out of ten make the walls assume a too prominent part in the entire decorative scheme. Walls are primarily intended as the background for other decoration.

COLOR HARMONY

The safest rule in the selection of colors calls for a dark floor, walls of a lighter hue and a still lighter tint for the ceiling. Color harmony throughout the house should be carefully planned, but particular care must be employed that adjoining rooms do not vary too suddenly in their treatments, especially if there are wide connecting openings between.

The key color of any room may be selected from personal preference, to make the room look larger or smaller, or because of fixed colors in the woodwork, rugs, draperies or furniture. After these considerations are given proper weight, attention should be paid the exposure, so that the warm colors may be used for rooms having little sunlight and cool colors selected for

rooms having much. While warm colors are indispensable in creating cheerfulness, it is well to remember, also, that the cool colors have a part to play in softening a room and making it restful.

When the general color schemes have been determined, the problem of finishes comes to the fore. Of course much may be said for wall papers, paneling and the various other wall treatments, but this discussion shall be limited to walls treated with paints or plastic materials.

PLANNING WORK

Regardless of the colors or finishes selected, there are several important things to consider before proceeding with the work. Spring and fall are the busiest seasons of the year for painters and decorators. It is well to arrange to have the work done when most convenient for personal comfort and at a season when costs are at the lowest range. Progression of work should be carefully planned so that important rooms need not be cut off from other portions of the house. The ideal temperature for painting is between 60 and 70 degrees. Ventilation is important for drying, and in the event artificial measures are necessary, an electric fan will serve the purpose. Paint should always be kept in a warm place before application.

For ordinary purposes, a flat or lusterless paint is preferable. After the wall surfaces have been properly sized and primed, the favored custom is to start in the upper left hand corner of a surface and to apply the paint in vertical strips several feet wide. This system tends to avoid marks where edges join, and to produce a smooth, uniform coating. Up and down strokes of the brush are used.

New walls should be given at least thirty days to dry and all the free lime treated to avoid spots or burns in the paint. Two pounds of zinc sulphate crystals in a gallon of water will produce an ideal solution for treating walls of this kind.

Old surfaces should be sandpapered and cleaned. Holes or cracks will be cut out and filled with plaster of Paris. Grease may be

removed with a solution of ammonia or salt soda and water. Old wall paper is removed by applying hot water and by scraping the surface with a putty knife. The wall must then be smoothed and filled.

A priming coat is necessary to stop suction and absorption. It provides a firm foundation for succeeding coats. A coat of flat wall paint is the most satisfactory primer of plaster and wall board surfaces.

Stippled effects are frequently secured by pounding the final coat on with a special stippling brush. A sponge, cheesecloth, burlap or paper may also be used for this purpose, and a variance of patterns is thus produced. Regularity of pattern is to be avoided. An unstudied irregular effect is the desirable result.

Tiffany blending is popular and offers the decorator many opportunities for colorful toning. For this process the ground coat must be perfect—preferably stippled. A transparent glazing liquid is applied, and while this is still wet, spots of color are brushed on where desired. These are then rubbed with a wad of cloth in a circular motion, thus distributing the colors and tones as desired.

MOTTLED EFFECT

Scumbling differs from stippling in that it takes off paint in places rather than applies it. The wall is first treated with a final coat of paint and, while this is still wet, loosely crumpled newspaper or wads of cloth are rolled down the surface or tapped against it to remove some of the paint. It is well to have the ground coat of a lighter shade than the finish coat in mottled effects of this type.

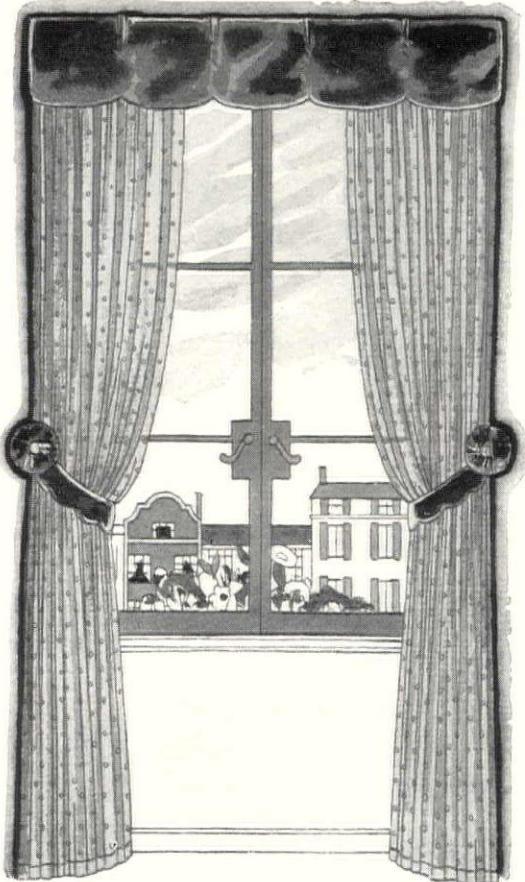
Several colors are usually employed in spatter finishes, and, if these are well selected, striking results may be obtained. This interesting finish is used for painted floors as well as walls. The desired base coat is applied and allowed to dry. Then the first spatter color is mixed and a full brush of it is slapped against a stick in a manner to send a spatter of the color against the wall. After enough of this color is used over the entire

(Continued on page 110)

Curtains To Complete

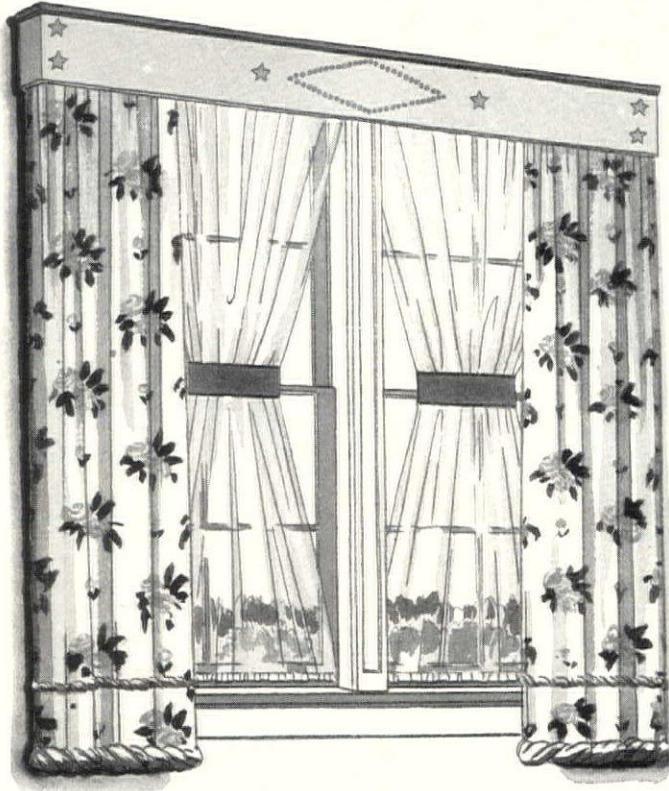
The Thirteen Bedroom Ensembles

Suggest A Variety Of Treatments



PUFFED

The figured chintz of the dressing table and chaise longue appears again in the curtains. The wooden valance has a simple design made of gilt star nails. Below this hang curtains with green puffing. Undercurtains are in the French country style, tied in the middle.



These curtains complete House & Garden's designs for 13 sets of bedroom furniture and accessories. Beginning with dressing tables in the July 1930 number, the series continued with beds and bedcovers in September, lamps and pin cushions in October, benches in November and chaise longues, December



GATHERED

(Above) Red glazed chintz curtains, edged with a quilling of green, carry on the color scheme of the red chaise longue (see December). A wooden valance board is painted green

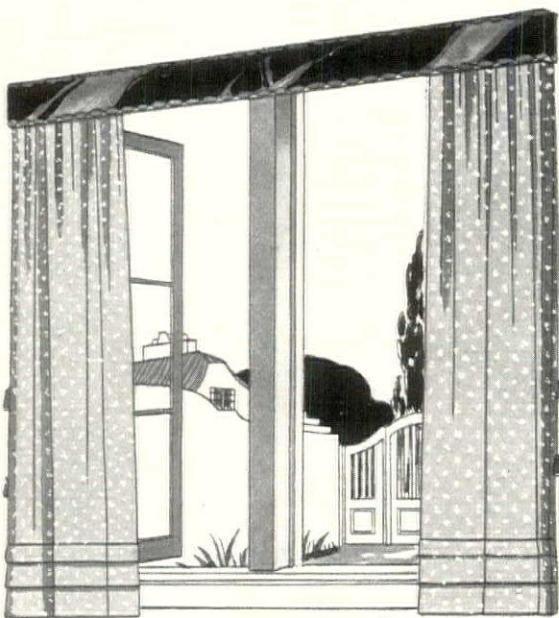
CORDED

(Left) These curtains of brown cotton dotted net are made very full. The valance is of brown velvet stiffened and shaped at the bottom. The tie-backs and large rosettes match

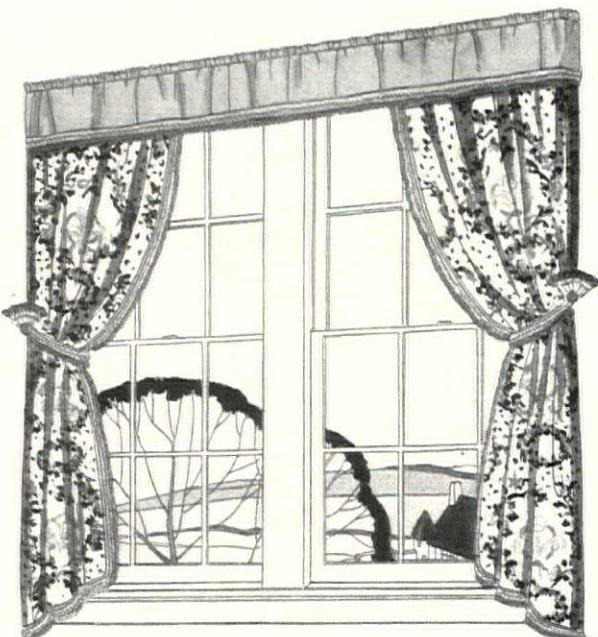


RUFFLED

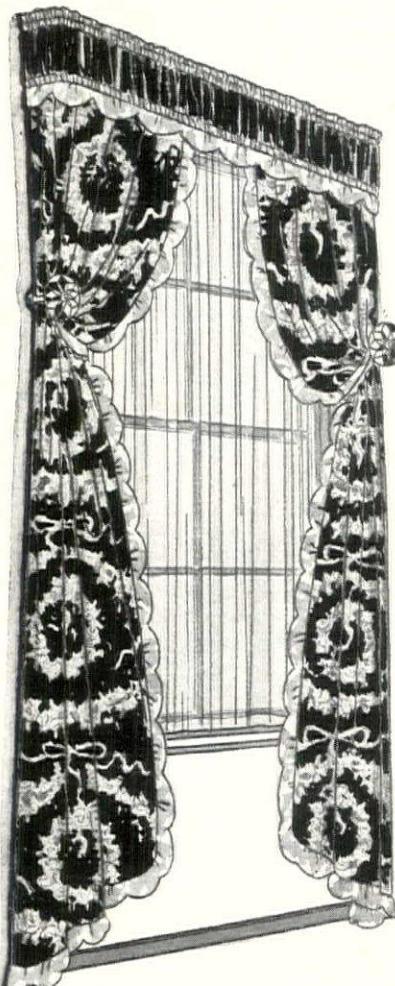
Green figured voile curtains are stretched on two rods, top and mid-way of the window. At the top the curtains are crossed. The lower half hangs loose and is edged with a narrow green silk binding

**TUCKED**

Short curtains of blue, small figured chintz, hang straight. They are lined with white glazed chintz and finished with three tucks. A mirror valance has its under edge painted blue. There are blue wooden tassels on the cords

**BANDED**

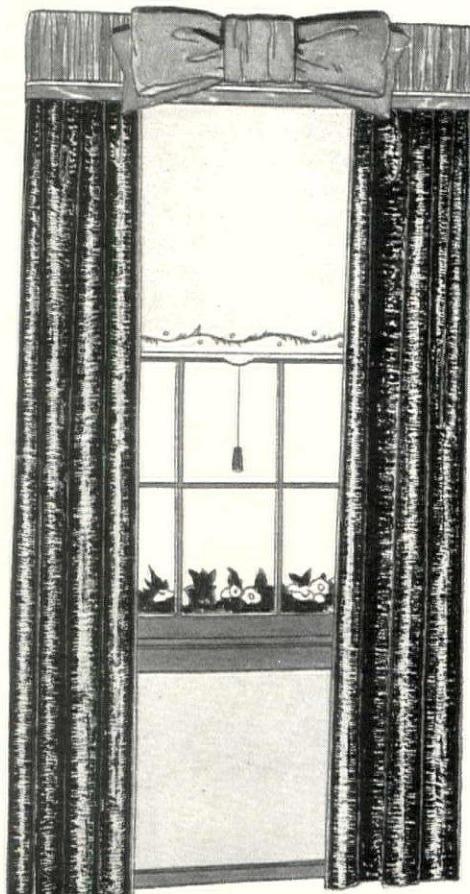
Figured chintz curtains are finished with three pinked ruffles of tan, blue and peach, as also are the fan tie-backs. The valance has three tiny ruffles set onto a deeper scant ruffle of plain peach. Peach net undercurtains may be added

**BALLED**

(Below) Brown toile de Jouy has for lining a small sprigged English chintz. The curtains are bound and tied back with red linen tape, with long ends. A tan painted valance board has moldings and diamonds in a deep, warm red

**SMOCKED**

(Below) Black moire curtains are lined with magenta silk and have a narrow magenta binding. Window casing is emerald green. On the pleated valance is a bow of green taffeta. Shade has a painted green vine

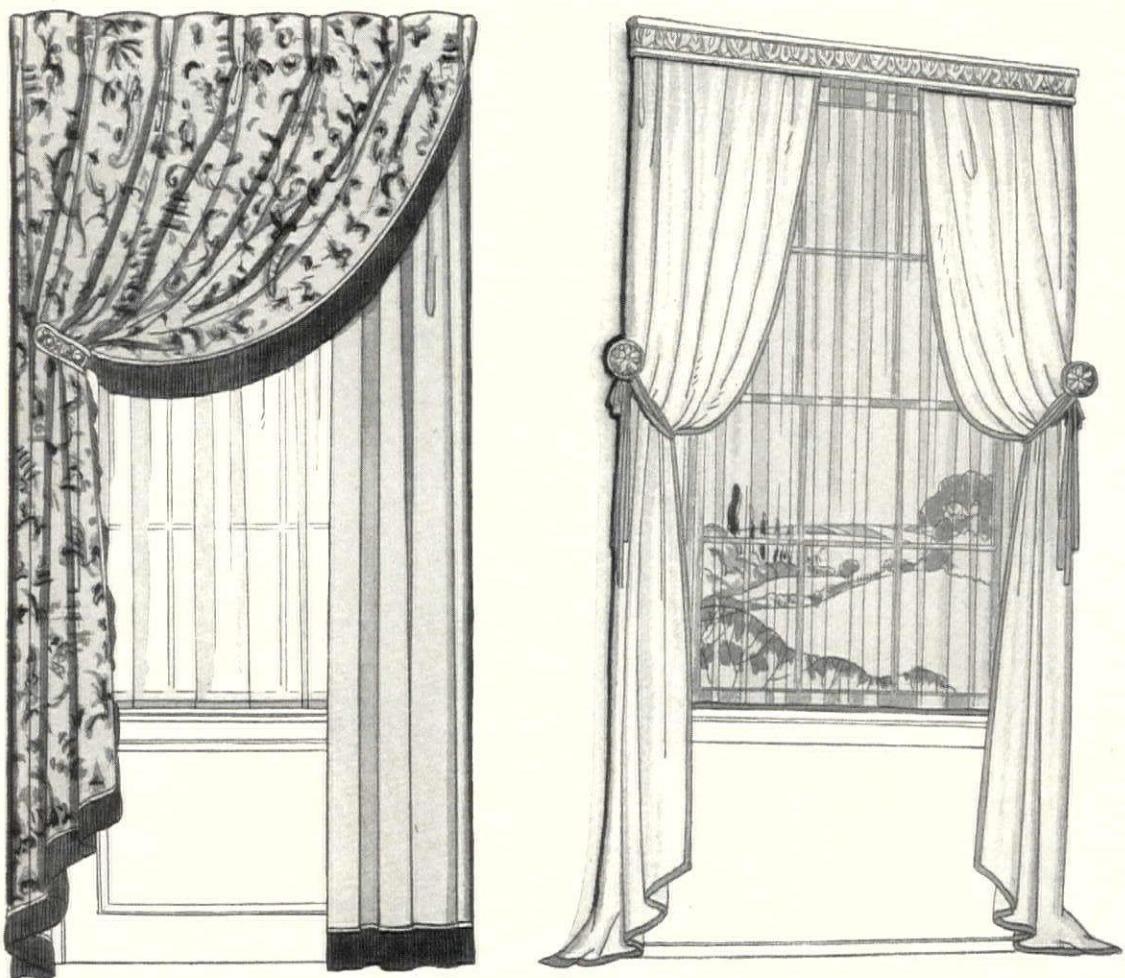
**QUILTED**

For curtains use a large patterned chintz in bright plum, edged with a wide scalloped ruffle in two-toned green taffeta. Use the same fabrics on the valance. Plum georgette glass curtains hang beneath

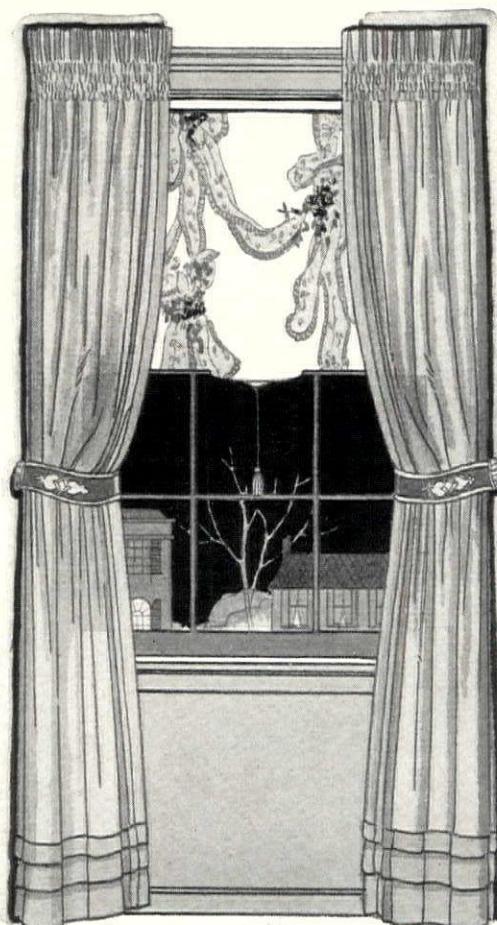
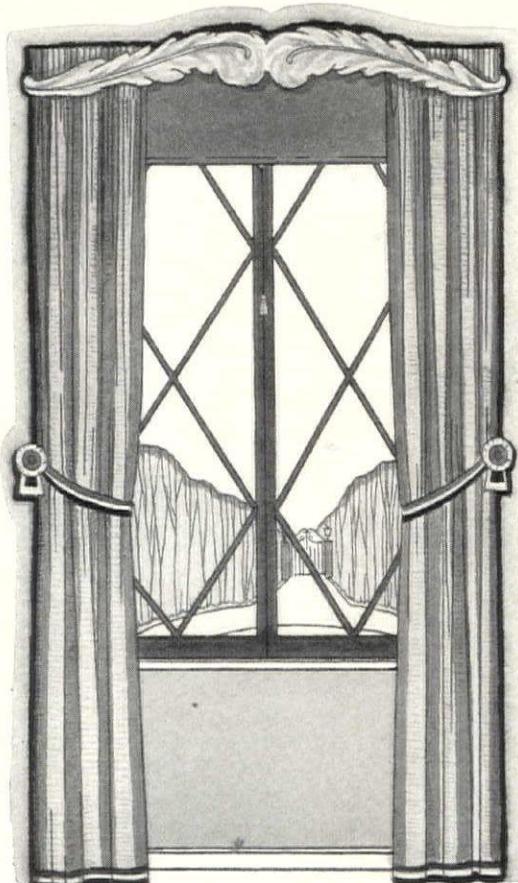
Designed by
Agnes Foster Wright

EMBROIDERED

A light yellow printed satin of French design is headed the full width of the window and edged with a salmon fringe, and held back by a French gilt arm. The right hand curtain, of thin salmon silk, can be drawn across at night and is edged at bottom with the same salmon fringe

**LACED**

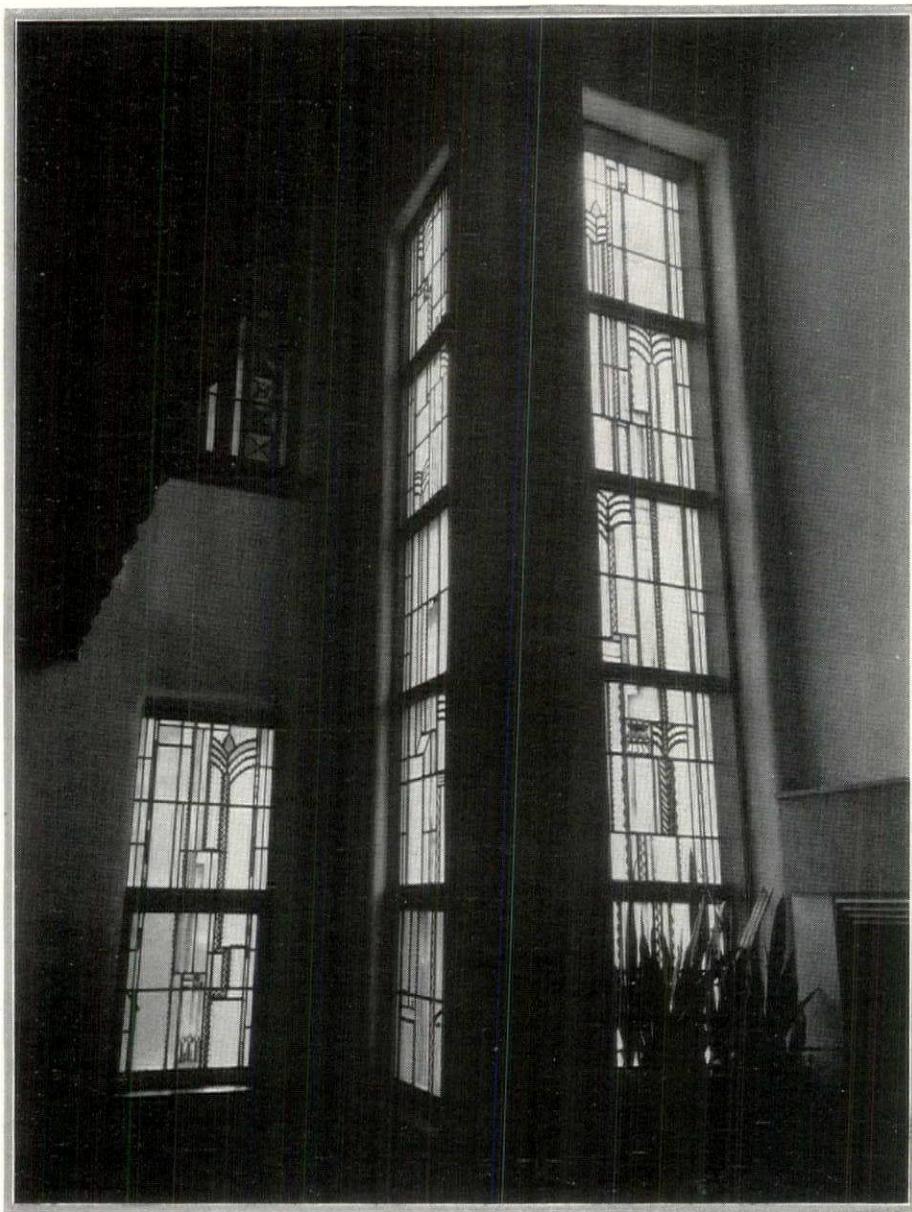
(Extreme Right) Long, light weight white cotton velvet curtains are lined with yellow and edged with yellow French striped ribbon. The valance is painted wood with a silver metal cornice set in. Tie backs are of silver. Undercurtains are made of soft yellow gauze hanging full

**TUFTED**

(Extreme Left) For the Tufted Room the curtains are blue and white striped moire tied back with handsome cords and tassels or rosettes of the curtain material. The valance board, representing two ostrich feathers, is cut from wood and painted white and blue gray

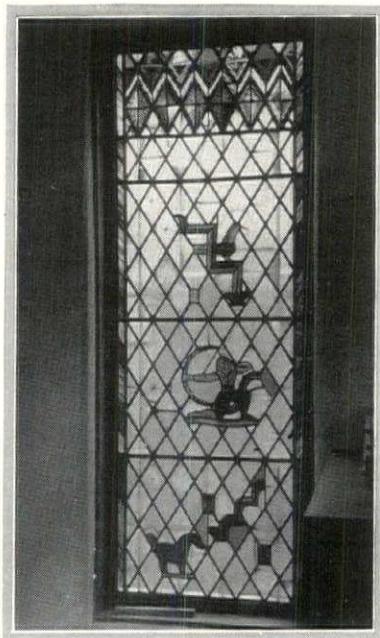
BEADED

A deep purplish rose gauze has three sized tucks down the front and at the bottom. The gathered heading is lined with stiffening. The curtains are caught back by Directoire ormolu arms. The window shades are a handsome chintz patterned in a lace and flower design



Paul Hansen

These studio windows are carried out in textured, colorless glass and cut lead. The texture of the glass, which is ribbed, fluted and squared, obscures the vision—which was a desired feature—and yet admits ample light.



The diamond-paned window to the right depends for its effects on brilliantly colored figures and borders standing out in sharp contrast to a background of glass in subtle tones. Here the windows serve as a mural of light.

Cut and perforated lead can be made into any number of fascinating medallions. In these decorative panels it is set between two sheets of glass, and the medallions either placed in a window design or hung against plain glass.



Modern Windows In Colorful Designs Of Rich Glass And Lead

WINDOWS of decorative glass can serve both a useful and an esthetic purpose. They can filter colored light into a room and form a colorful pattern that serves much the same purpose as a mural painting; or they can add the useful service of blotting out an objectionable view.

Hitherto they have seemed merely artistic adjuncts to a house, a species of desirable luxury. In this age when views in town, at least, are being blocked by new buildings, or vistas become undesirable, the window of stained or decorative glass becomes a necessity. If the method of making them is unusual, they have the added virtue of individuality.

The lead plays an important rôle in the design. Figures are cut and perforated lead set between two sheets of glass or else it is used to outline unusual patterns. In other windows various kinds of glass are employed—ribbed, fluted and otherwise textured—a colorless pattern that still lets in a maximum of light. In still others colored medallions and borders make a rich tapestry. They are the work of Chicago artists.



French and Italian 18th Century furniture of the country type, combined with painted Venetian pieces, give variety and color interest to this living room in Cincinnati. Walls are hydrangea blue scumbled in zinc to achieve an antique effect corresponding to the timbers. Floor is polished black slate with Alpujarra rugs.

(Right) In this formal window group is a Venetian sofa covered in red velvet, and Italian chairs in white leather and mustard and brown striped satin. Citron moire hangings have quilted valances of poppy colored taffeta. Urban Morgan & Charles Seyffer, decorators

A Small Portfolio Showing Four 18th Century Interiors





Harvey Patteon



Three rooms from the San Antonio residence of Mrs. Kelts C. Baker are illustrated. Old English furniture is a feature of the living room where walls are buff, curtains changeable green and gold taffeta and rug a light fawn. Cedar damask, needlepoint and printed linen cover overstuffed pieces.

(Opposite) The dining room has buff walls, fawn colored rug, Georgian furniture and flowered linen curtains. Green walls with yellow dotted Swiss curtains and bed hangings, chintz shades and antique hooked rugs are used in the guest room shown. Wilkinson, Barclay and Lowndes were the decorators.

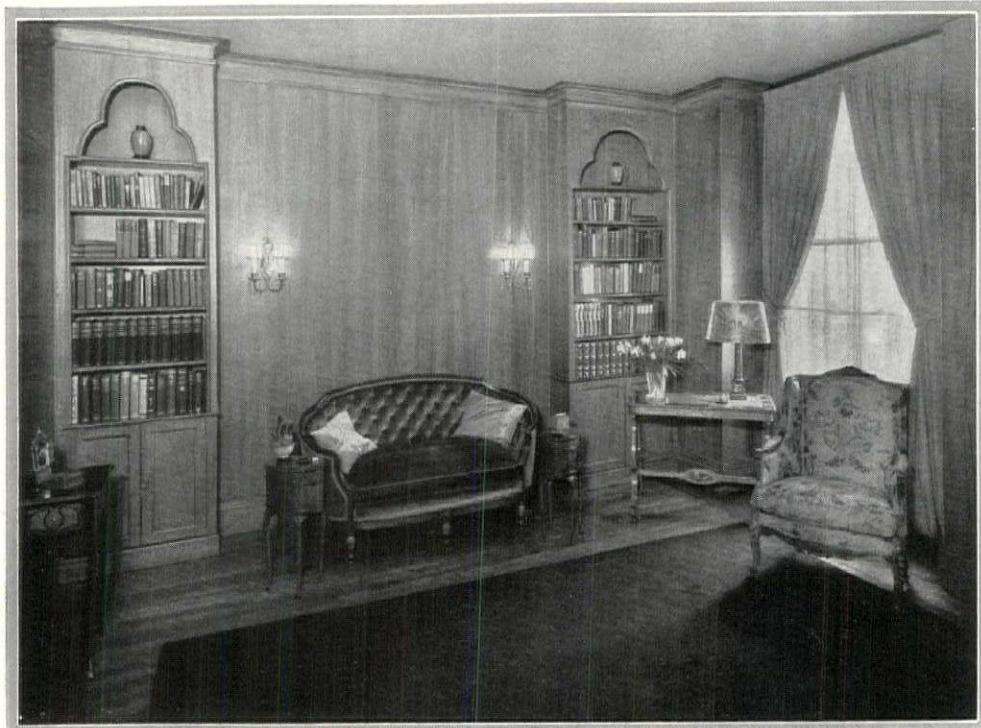
Three Rooms From A Georgian House Located In Texas



The Morning Room—An Intimate Retreat

For Working Or Leisure Hours

Horace Wesley Ott



John Wallace Gillies, Inc.

AS its name suggests, the morning room is intended for the use of the various members of the household in the hours between breakfast and luncheon. Orders for the day are given here; perhaps the time will be passed in a chat with a friend, or in reading or answering one's correspondence. It will probably contain books, yet it has none of the somber dignity and sedateness usually associated with the library. Neither is it merely an informal living room—it will usually be smaller, and the actual dimensions will make it inadequate for the varied interests of an entire family.

The analogy can be carried too far, but in some respects the relation of the morning room to the living room is not unlike that of the breakfast room to the dining room: both are intended for morning use, and their decoration should strike a keynote of simplicity and informality conducive to a proper beginning of the day. Fortunately, the morning room is not a modern version of the "den" of our childhood, which was supposed to attain coziness by means of a disorderly accumulation of dilapidated furniture and Navajo rugs. It may at times take the place of the card-room or breakfast room, but its utilization as such is not comprehended in the original conception. As has been said, the emphasis which will be put on particular usages will depend on the tastes and manner of living of the owners.

It certainly should be so located as to receive plenty of morning sunlight. Without

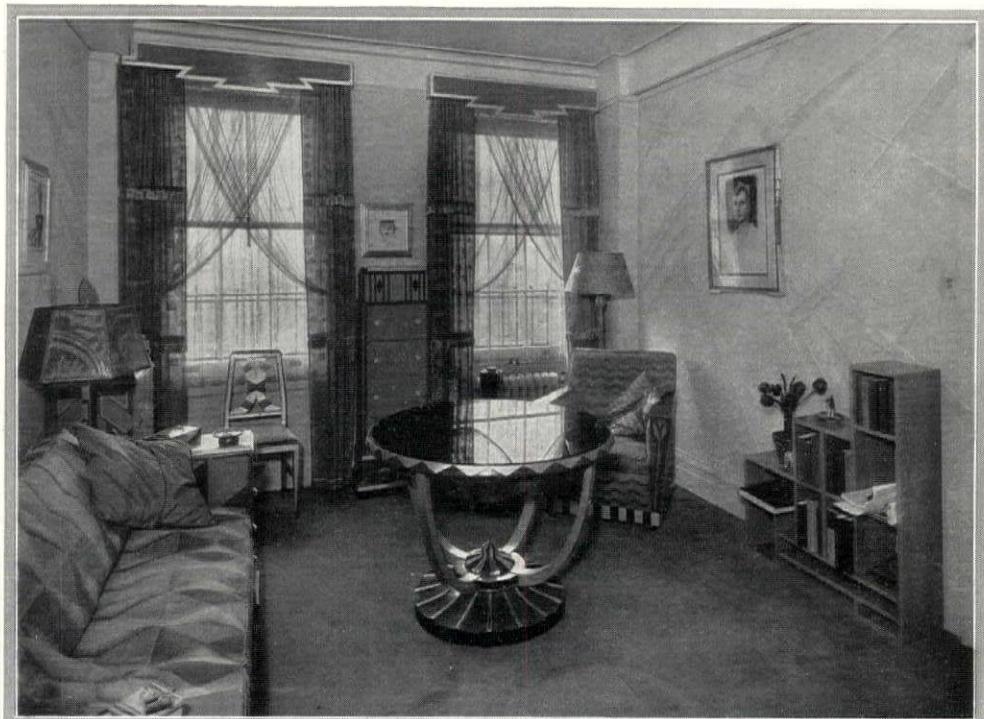
An example of conservative taste in decorating a morning room is shown by these two photographs. The walls, paneled in walnut, are finished in a very light tone and waxed. Curtains are blue-green taffeta over champagne colored net

The furniture here is a congenial mixture of French and English 18th Century pieces. The Louis XVI sofa is covered in blue-green velvet. Satinwood desk and desk chair are English. This room was decorated by the New York Galleries, Inc.

sunshine it is like a living room without a fireplace—deprived of the very force which would have justified its existence, it must always be self-conscious and meaningless. Artificial lighting it will undoubtedly have, but the determination of the decorative scheme will assume and be governed by the presence of sunlight.

Sunshine, then, is the *sine qua non* of the morning room, and nothing in the decoration should be allowed to minimize its effect. Since the room will be used only for a few hours of the day, the wall treatment may be rather more daring than would be advisable in a room where more time is spent. Many charming sets of wall papers, notably those in landscape designs of trees and flowers, perhaps enlivened with a gorgeously feathered bird or two, are ideal for our purpose. The fact that the design is not repeated within a set, which will vary in number of rolls, gives such papers the pictorial interest of a mural painting. The painted wall is, of course, less expensive and, provided the color is right, may be used with charming results. As for draperies, heavy damasks and rich velvets will obviously be unsuitable for a room which must first and foremost be spontaneously cheerful and spirited. Crisp chintzes, linens or toile—any of the simpler sorts of fabrics—not only do not obscure and absorb the light but seem at times to bring the sunshine indoors. Similarly, the sophisticated furniture of the drawing room and the ornately carved Italian and early English pieces will dampen the spirits of the best intentioned morning room. Let the furniture be painted of light woods—18th Century English, simple French or French Provincial, Venetian, modern—the choice is wide, so long as it is in keeping with the mood of gaiety and cheer we are trying to attain.

So much for our hasty and necessarily incomplete suggestions for the decoration of our morning room. The accompanying photographs are concrete examples of what we have been discussing in general terms. They are unusually interesting, if for no other reason than that they are about as different from each other as could be imagined: one is as modern as the other is conservative, but both have been created with a precise knowledge of the goal in view. We are not concerned with the opponents



John Wallace Gilles, Inc.

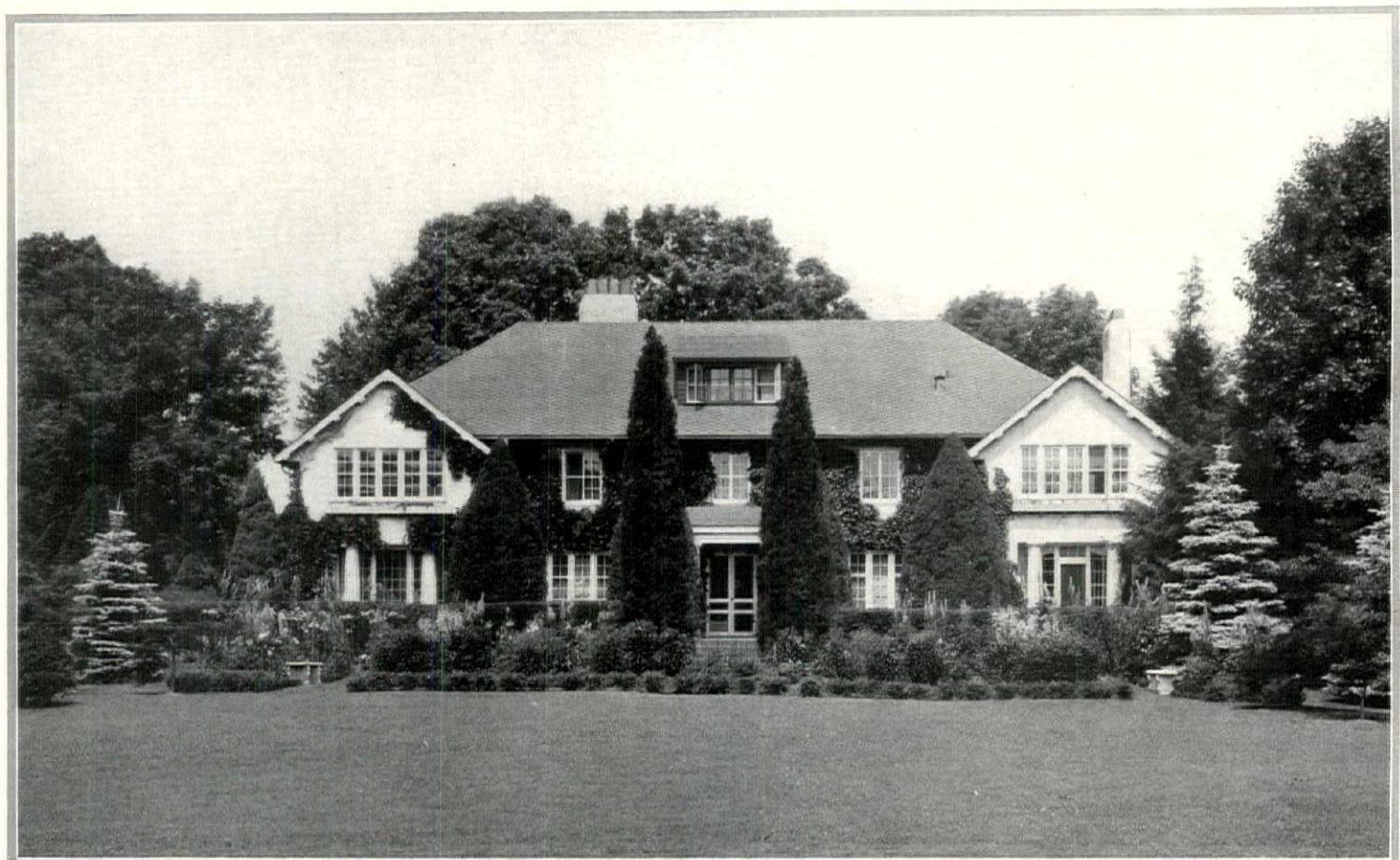
or champions of modern decoration—there are still plenty of both—but perhaps even the former will admit that for a room not constantly used, which must be smart and yet simple, it has some merits to commend it.

Walls in the modern room are painted pale gray with a bold design of sharp interesting lines in darker gray edged with white. The treatment of the windows is not only decidedly novel but extremely practical; three sets of curtains ordinarily would darken a room, but the transparent, almost gossamer-like quality of the fabrics allows the sunshine to penetrate almost as if the windows were uncurtained. The furniture is painted in clear shades of gray, sepia and

(Continued on page 94)

An interesting morning room in the modern taste is illustrated above. Here the walls are painted pale gray with a striking design of intersecting lines in darker gray edged with white. Both furniture and fabrics repeat the modern note

The window treatments in this morning room are not only novel but decidedly practical in that, although three sets of curtains are used, the quality of the fabrics allows the passage of a maximum of sun. New York Galleries, Inc., decorators



Harry G. Healy



Perfect balance and what might be termed gracious formality characterize the Pliny W. Williamson garden at Scarsdale, N.Y. These effects are obtained only by careful selection of plant material as well as the design of the planting.

The garden is intimately associated with the house, access from which is direct and natural. From the upper windows one looks down easily upon a sheared hedge, broad masses of bloom and a wide stretch of lawn.

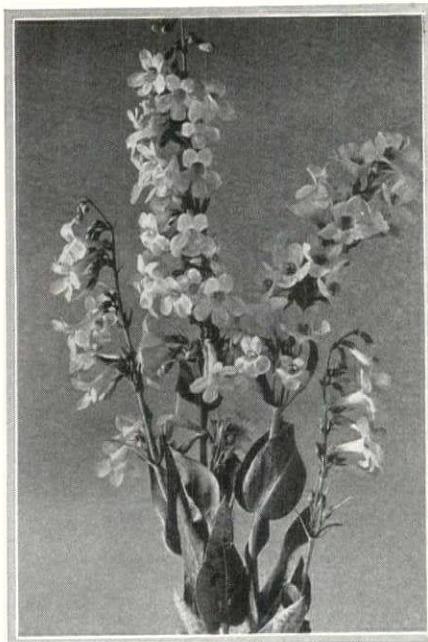
(Opposite) Late June is a time of great beauty in the garden which is then alight with the glory of Delphiniums, Madonna Lilies and Japanese Iris. J. J. Spoon was the landscape architect of this place.

**Early Summer Comes
To Brighten A Friendly
Hardy Garden In A Westchester Suburb**

January, 1931

67





Nothing is better for the hardy border, or for the rock garden which needs a moderately tall growing plant, than *Pentstemon secundiflorus*. Its flowers are lilac and come out during the summer.

Abronia fragrans is a sweet scented and superbly showy westerner. In July and August its large, pure white flower heads are an impressive addition to the display provided in the herbaceous hardy border.



(Above) The exquisite American Pasqueflower, *Anemone patens nuttalliana*, is one of the best western wildflowers which have proved amenable in eastern rock gardens. Its pale purple blossoms on short, hairy stems open early in the spring.

Best of the Bitter-root tribe is *Lewisia howellii*, a summer bloomer. Its flaring, rayed flowers are apricot color streaked with rose. Use it in the rock garden where its unique beauty can be displayed in the open and to the fullest advantage.

Western Wildflowers

For Eastern Gardens

Herbert Durand

WITH the passing of 1930 there ends the fourth year of my cultural experiments with the Rocky Mountain wildflowers. Over three hundred species have been tested of which a large majority were located in their natural homes during the House & Garden plant-stalking expeditions of 1926 and 1927. Both years' seeds, bulbs and growing plants of the most attractive and promising kinds we found were brought East. The conditions of soil, moisture, exposure and plant association of each species were carefully studied at the time of collection, and voluminous notes were taken. Painstaking efforts (too painstaking, as it turned out), were made to approximate these conditions in my own garden and in two others, widely separated, that were placed at my disposal for the purpose. And the behavior of the strangers in their new surroundings was afterwards closely watched.

On the whole the results have been very gratifying. It has certainly been demonstrated beyond question that a remarkable number of entrancingly beautiful

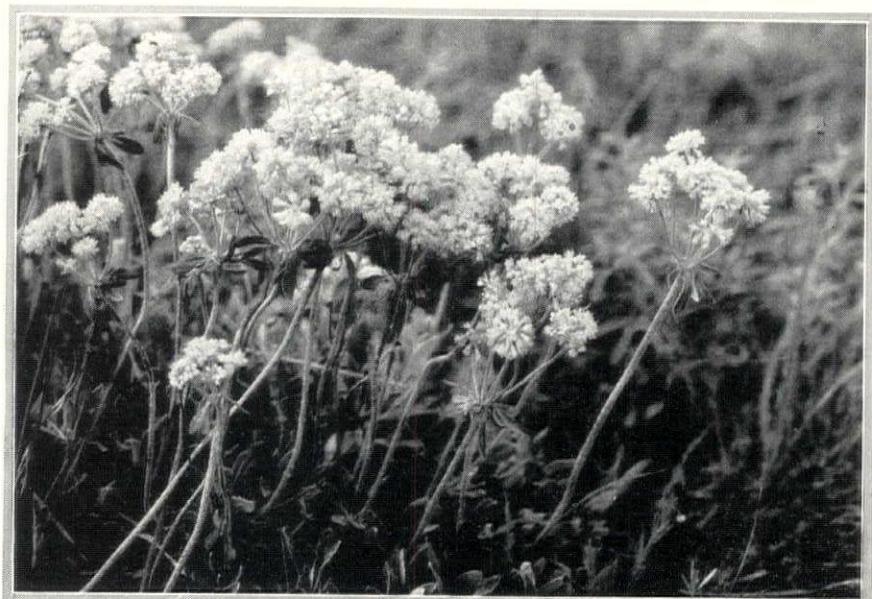


flowering plants, hitherto entirely unknown to American floriculture, have been proved to be admirably adapted to cultivation, are easily established in gardens of the Eastern and Central States, and can be obtained and enjoyed by anyone who will give them the same measure of attention they give to ordinary garden flowers. That there have been many disappointments and a few absolute failures (largely, however, with collected specimens), must be admitted and was anticipated. Some very desirable and lovely kinds seemed to resent their abrupt transition from high to low altitudes by making little growth and no flowers for two and, in a few cases, three seasons. In other words, they simply refused to become acclimated. And there was a little suicide club of ultra-fastidious aristocrats from above timber line, whose members passed away with astonishing celerity, evidently

(Continued on page 106)

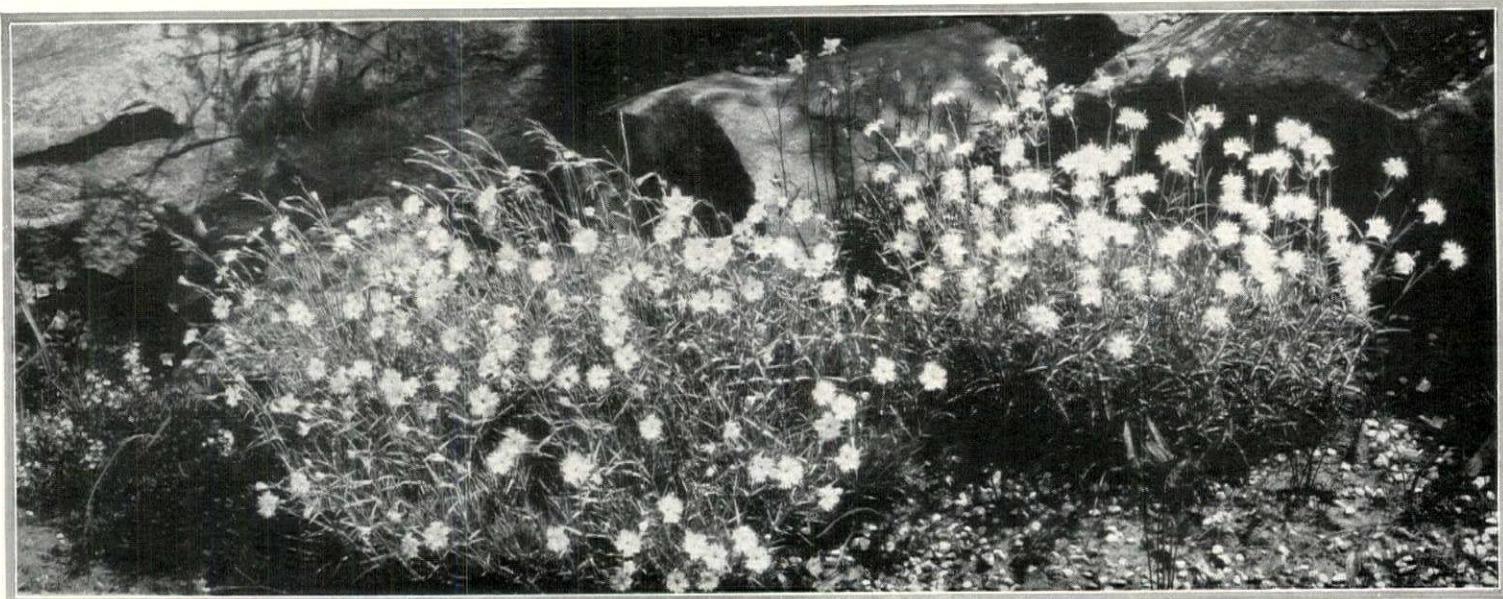
(Right, above) The Cuckoo Flower of the Rockies is known to botanists as *Cardamine cordifolia*. Its slender, erect flower stalks lift their pure white blossoms well above the foliage. A desirable spring bloomer

(Right) The mellow yellow masses of the Sulphur Plant (*Eriogonum ovalifolium*) are a notable summer sight in the rock garden. It is one of the western wildflowers that have been well tested in the East



Golden Glacier Lilies (*Erythronium parviflorum*) as they grow naturally in the Medicine Bow. These bulbous plants, cousins of our eastern Troutlily, open light gold-yellow, starry spring blossoms. They are available and successful for use in our eastern rock gardens

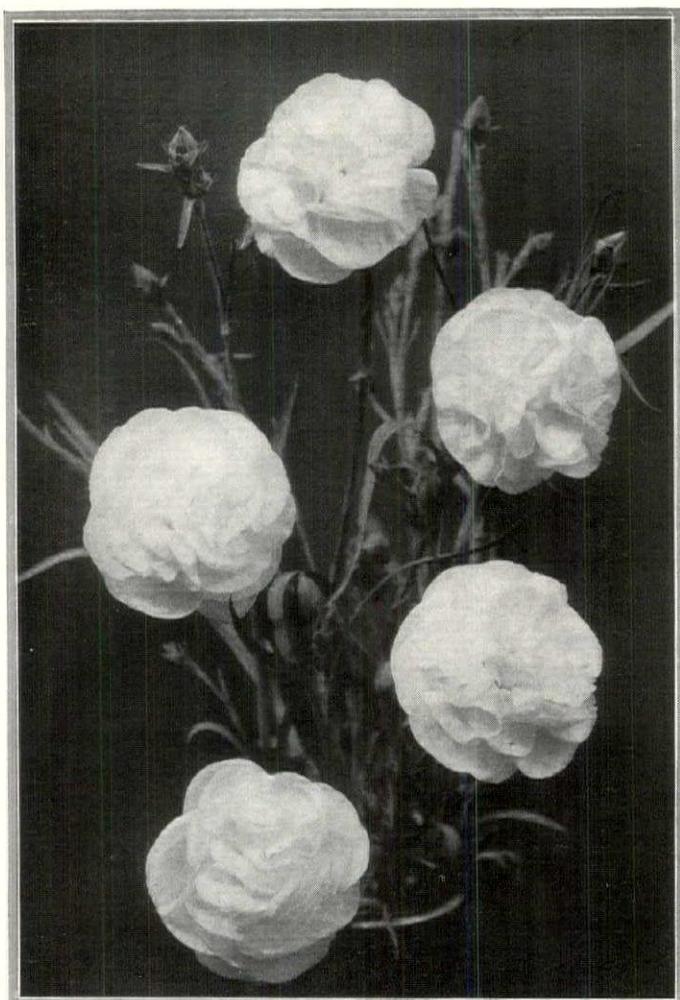




Harry G. Healy

Clove Gilliflowers Of Long Ago Bring Unique Charm To Gardens Of Today

Louise Beebe Wilder



Reginald A. Malby

(Above) Hardy Pinks, which once were called Clove Gilliflowers, are especially lovely during June when their fringed white petals are accented by the blue of Harebells. A group in the rock garden of Francis L. Wurzburg, Bronxville, N. Y.

Among the border Carnations are many fine varieties, one of which is New White Clove. They all like a light, nourishing soil, well limed. Acidity is fatal to them, and they like plenty of sunlight, fresh air and shelter from high winds

AMONG flower names none in the language is softer or sweeter than the Gilliflower. It is a pity that it has almost lapsed into disuse. In the old days it seems to have been a sort of pet name bestowed not upon a single flower but upon several to show the esteem in which they were held, and there was usually a distinguishing prefix. Thus there were Clove Gilliflowers (Carnations and Pinks), Wall Gilliflowers (Wallflowers), Queen's Gilliflowers (*Hesperis*), Stock Gilliflowers (Stocks), and a number of others. All had in common the gift of rich fragrance. The Carnation, Dr. Prior tells us, however, was the Gilliflower *par excellence* of early times, the favorite flower of high and low.

In ancient works we find the name spelled impartially Gylofre, Gillofloure, Gely Flower, Gelouer, July Flower, and so on. The word is a corruption by way of the French *Giroflee*, from *Cariophyllum*, a clove, and referred to the spicy odor of the flower, which was used commonly in flavoring wines to replace the more costly clove of India, *Caryophyllum aromaticus*. Today the fragrant flowers sold in the Paris flower markets as *Giroflee* are Wallflowers. The name Carnation is said to have come into use about the middle of the 16th Century, and was usually written "Coronation" because of the frequent use of these flowers in chaplets and coronets.

The original wild Carnation with its five rose-crimson petals may be seen in many parts of France and occasionally in England, growing on cliffs above the sea

and keeping a foothold in the crumbling walls of old castles and churches. Nobody nowadays grows the wild Carnation, so many and so enchanting are its descendants, but it is very pretty, nevertheless, and very sweet and quite worth a chink in your rock garden, if you can get the seeds.

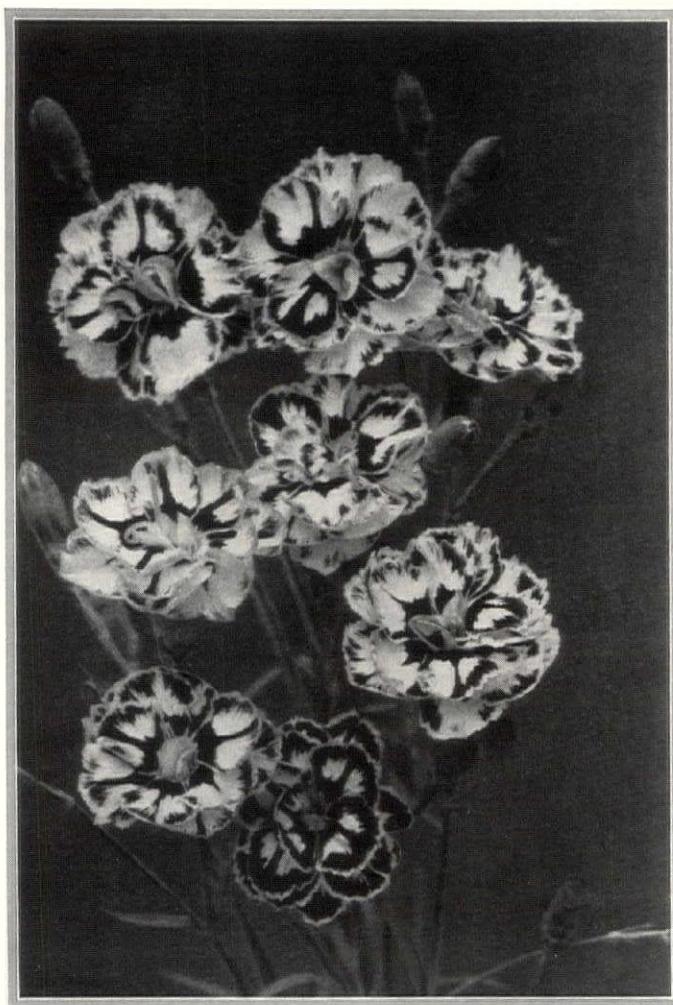
The Carnation was probably the first of what are called florists' flowers, the first upon which hybridization was practically performed. In any case it was the first flower to have an entire book devoted to its culture. This was *La Jardinage des Oeillets*, published in Paris in 1647. Turner, the old herbalist and gardener (1551) refers to the Gilliflower as "a flower made pleasant and sweet by the work of man."

In Elizabethan times this simple and sweet flower enjoyed universal popularity and gardens of the day must have been made very delightful by the rows and rows of Gilliflowers blowing along the beds and borders and perfuming all the air. All the books of the day include long treatises on their culture and some give the strangest instructions as to how to make them come double, or to give forth "divers smels or

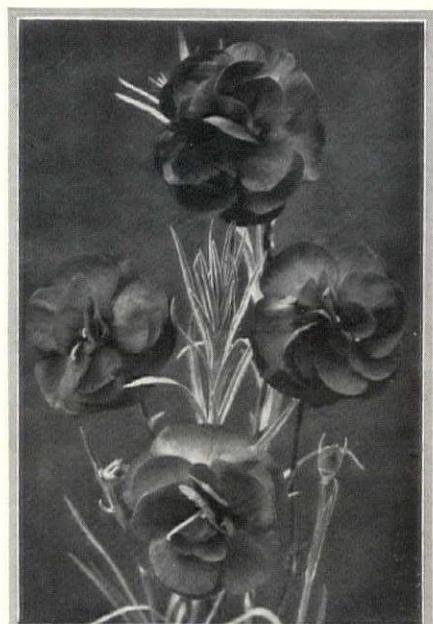
(Continued on page 112)



(Above) Dianthus plumarius, the old-fashioned Clove Pink, runs into many different forms and color combinations. In the old days it was considered a remedy for hot pestilential fevers and was also used to flavor wine. Blossoms went into making conserves and salad garnishings



(Left) Another form of Dianthus plumarius, more variegated than most. A single packet of the seed of this fine old Pink usually contains pleasant surprises, as there is no telling what variations in blossoms it will produce. Plants are easily raised from seed and look well at all seasons



Reginald A. Malby



(Above) Spicy Breeze is the alluring name given to this double, dark border Carnation or Clove. So great is the variety of this fragrant plant family that one might well make a whole garden with it—and a wonderfully pleasant garden it would become

Many of the double Cloves, such as Viceroy, are beautifully formed and interesting in their markings. The darker color in the numerous named varieties runs all the way from light pink to the deepest crimson. Plants may be bought or raised from seed

Reginald A. Malby



A French Farmhouse Set On A Quaker Country Hillside

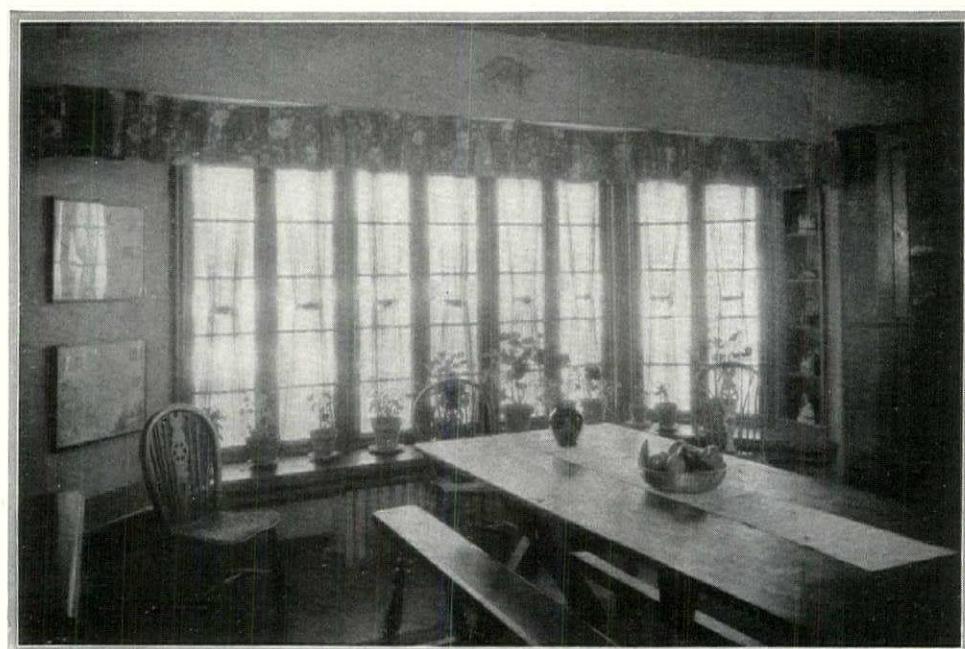
Llewellyn Price

THIS house had an auspicious beginning. The inclinations and fancies of the owners led them touring the byways of the French provinces, picking up a window grille here and a *lit clos* there, a Gothic statuette or a bright brass kettle. These played an important part in the house that eventually materialized. Such concrete expressions of taste put before the architects a very pleasant task.

Then there is the site. A winding road passes through a wooded valley, turns gracefully and mounts to the crest of a high hill. At this turn lies a sunny slope, bordered by gigantic trees. Among these trees, on the flank of the hill, grew this house.

Its genuine and unforced picturesqueness, seen as you approach it, breaks into real romance at the front door. For this door is reached by driving into a court surrounded by warm-toned masonry and bays of brick half-timbered work with windows and doors placed to advantage. Underfoot are worn cobbles. Fan-tailed pigeons perched on the roof beam, on top of a wall, among flowers and harmless china cats, complete a picture lifted from some rural village of France. This is not a large residence, and yet it is equipped with an amount of parking space that usually is reserved only for much more extensive developments.

The entrance door, the main decorative



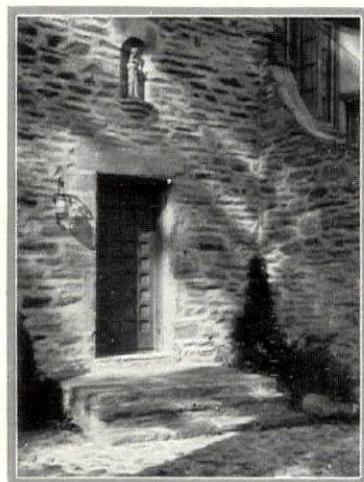
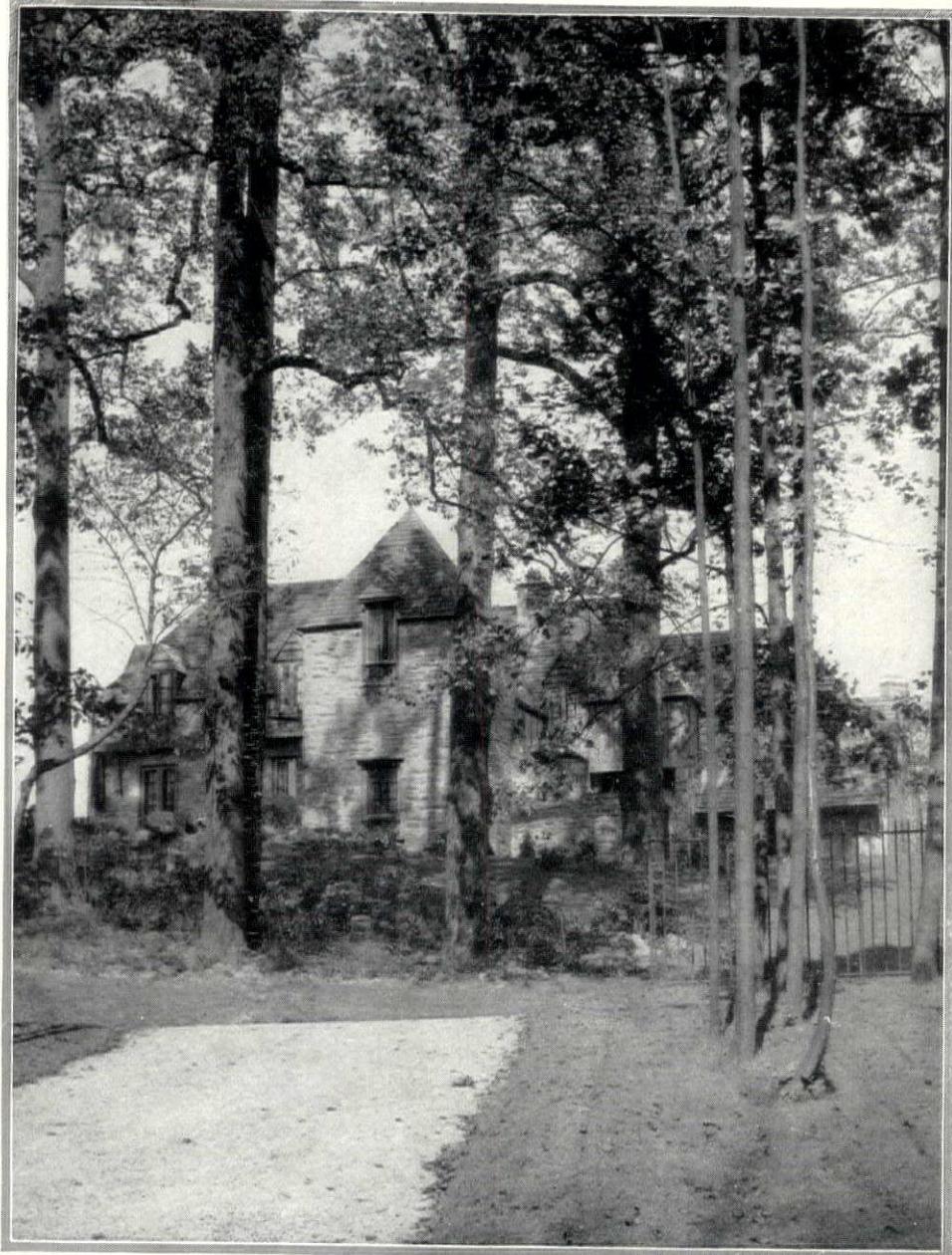
feature of a tower-like unit of the house, is delicately emphasized by a beautiful 13th Century carving in a niche above. It is situated where the house joins the ground, so that there are no tortuous stairs to climb on a wintry night. Once inside the door one is in comfortable and pleasant surroundings.

Here in this entry, flagged with wide stone units, one sees at once the evidence of the collector and intelligent use of the collection. The paneling of an old cupboard forms one of the doors, and there is the new balustrade of the steps to the living room in pleasant accord with this keynote.

The living-room mantelpiece is reflected in bookcases flanking the entrance door. This living-room proves that the elegant and the picturesque can dwell together in harmony. The mantel itself has these two characteristics to a marked degree, for while it is in the style of the full-blown French Renaissance, it shows the rustic touches of the country craftsman. Two upholstered chairs of similar period contrast, to mutual advantage, with a robust windowside table with heavy turnings.

While the living-room has been emphasized by a wall paper of striking design, the remainder of this floor is carried out in a plaster with a worked surface. "Worked surface" is just another name for "textured plaster," and "textured plaster" has come to mean all the tricks and craftiness that a clever workman can put into a wall, without the slightest knowledge of its artistic or architectural result. In these walls there is only enough undulation and wave to re-

(Continued on page 92)



Designed By Walter Durham

Of Durham & Irvine

Architects

The home of Clarence Lewis at Haverford, Pa., is on a hillside behind tall trees that give it the environment that its French farmhouse architecture deserves. The house is built mainly of Pennsylvania ledge rock, inset with occasional half-timbered areas nogged with brick.

While a small house, it has an advantage often given only to larger ones—a cobble entrance court sufficiently big to serve for parking several cars. Off this is the entrance door, in a tower, a doorway pronounced by heavy panels and a 13th Century carved figure in a niche.

Both the style of the house and much of its furnishings are the result of travel and collecting abroad by the owners. The living-room is furnished in the manner of rural bourgeoisie France, and the dining-room might be in an English country cottage. The walls of one are covered with a large figured paper; the other rooms have walls finished in textured plaster.

Inside and out, this home offers many charming and practical suggestions to those who are attracted by French farmhouse architecture.

**Designed After
Farm Groups
Of Provence**

Franklin Abbott

Architect

The home of A. M. Billstein at Mountain Lake, Fla., has been carried out after the fashion of the Provençal farmhouses of France: a central residence proper with outbuildings built in "L" fashion around the courtyard. Stucco walls are in a pale blue and the roof is of soft rose toned tiles. Taking advantage of the sharp slope at the rear, dining room and service rooms have been placed at a level lower than the entrance floor. The deck over these rooms is used as a terrace



F. E. Geisler



Old-World Precedent Applied To Italian Houses In America

Gerald K. Geerlings

BEFORE one buys a bond in 1931 he tries to determine its chances for still being a good investment in 1941 and in 1951. In building a house in 1931 no less should he inquire into its being an investment in 1951, rather than a net loss. Among the foremost considerations there will be those concerning the exterior, as to its style and choice of materials.

Let us assume that one begins with the beginning of things, aside from pre-Roman dwellings, and considers first the Italian style. What is its present status compared to houses of other countries and periods, how adaptable is it to modern America, how much real estate appeal will it still boast in twenty years?

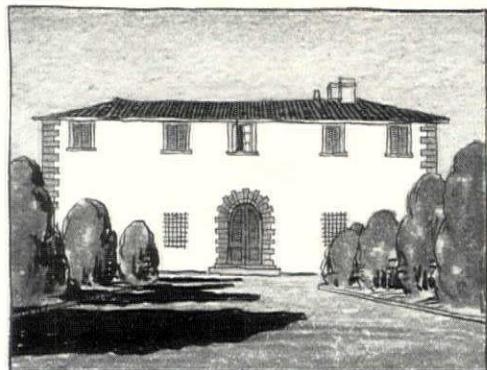
Unfortunately one cannot mathematically extract the square root of the Italian style in domestic architecture, add the result to 1931 and find out how long it will

be a serviceable investment, rating well in Bradstreet. The so-called modern movement makes the computation more difficult. Nothing less than a combined *Outline and Story of Architecture* can adequately deal with the subject. Within the margins of a few pages there can be only a few abbreviated generalities. As to the modern movement and its effect on the future of American houses, particularly those of Italian forebears, one observes that the citizenry appear open-minded in viewing canvases and sculptures such as they have never seen before, and complacently invest small sums in occasional purchases. However, it seems equally obvious that they are less willing to sink all of a long-saved nest egg into an untried type of house with the expectancy that it will hatch into a beautiful swan regardless of all ugly duckling indications.

Rather than revolutionize completely

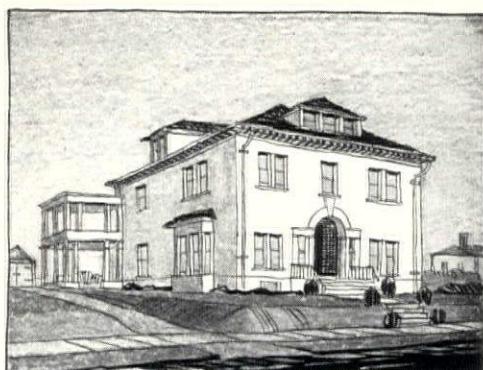
all the inherent ideas one associates with "home," the modern movement may be counted on to accomplish something less violent but more permanent and beneficial. Doubtless it will the more quickly rid us of the Victorian hankering for gewgaws, and the desire for ostentatious display. Also, the recent years of peace and plenty had a way of making us profligate with mixing styles and materials. The modern movement with its preference for simplicity and utilitarian forms is not unlikely to benefit us by awakening a keener appreciation for certain architectural styles which were themselves born of such taste, but which through successive years of out-of-focus archaeology have drifted further and further from the spirit of the original. Many of our houses of the past have so out-Italianed the Italians that they would scarcely care to accept the

(Continued on page 94)

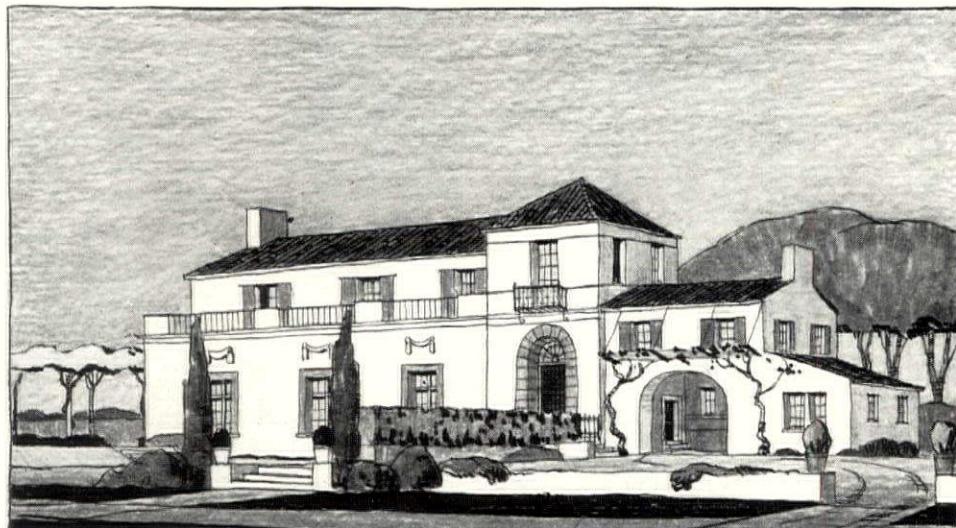


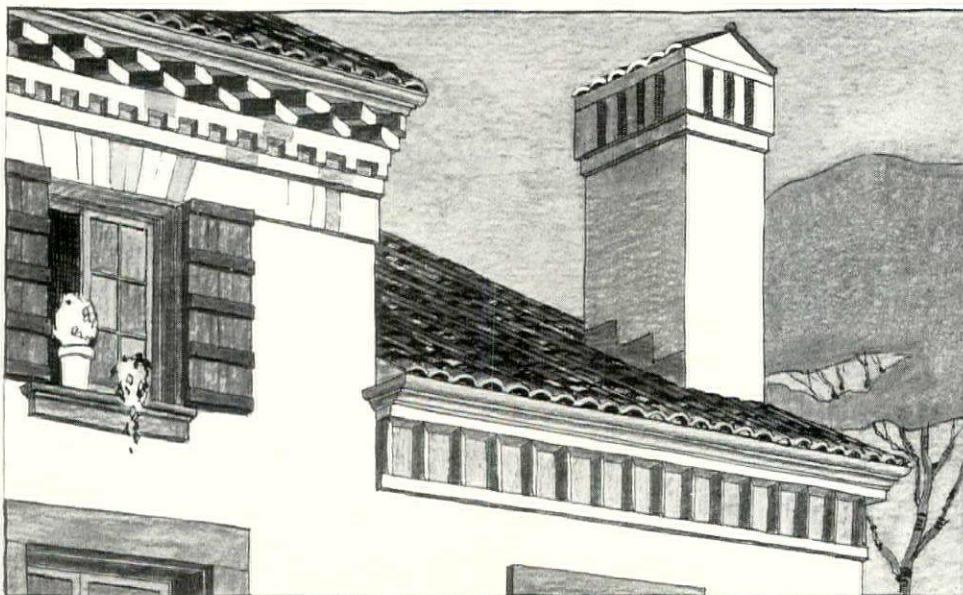
(Left) This villa at Fiesole was built during a period when a wide approach was not curtailed by the size of the lot, when garage and sleeping porch were unnecessary and when a few small windows sufficed.

(Right) The American house with Italian antecedents has too often been box-like, crowded with cumbersome windows, bays and porches, and inadequately planted. The result is usually inartistic, barren and uninventing



(Right) In the modern American house of Italian persuasion, the garage and drive are accepted as opportunities to utilize different levels. Its service portion contributes to the desired informal, rambling air. Open terraces on the second floor serve as protected play spaces, and a pergola introduces the garden





Many solutions are possible with Italian houses on varying sites. This group suggests some of them

In the upper left corner is a house on a hillside, conforming with the terrain and yet permitting successive additions. Beside it is a low, rambling type with a forecourt and an ell service wing, lending itself to additions almost at will

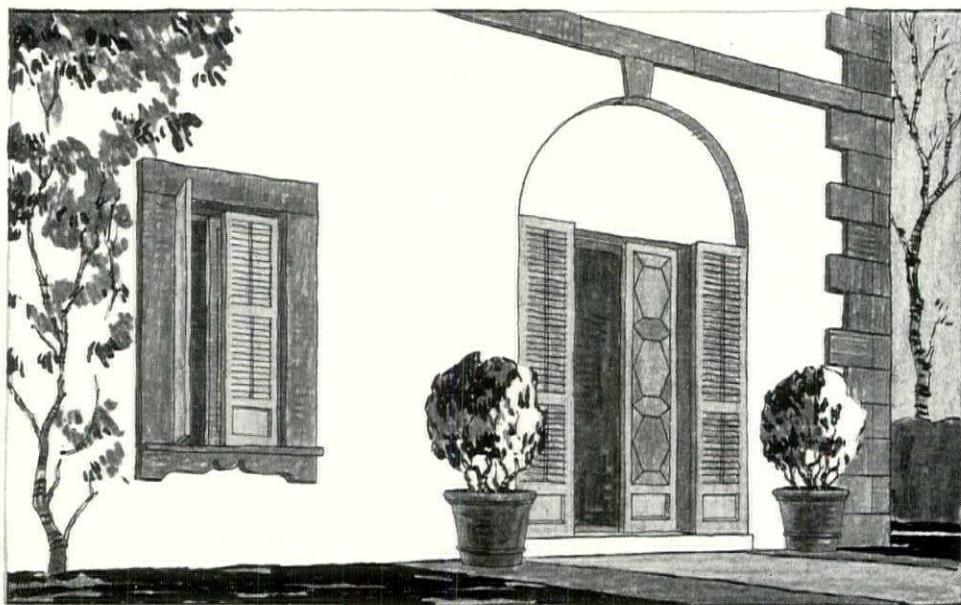
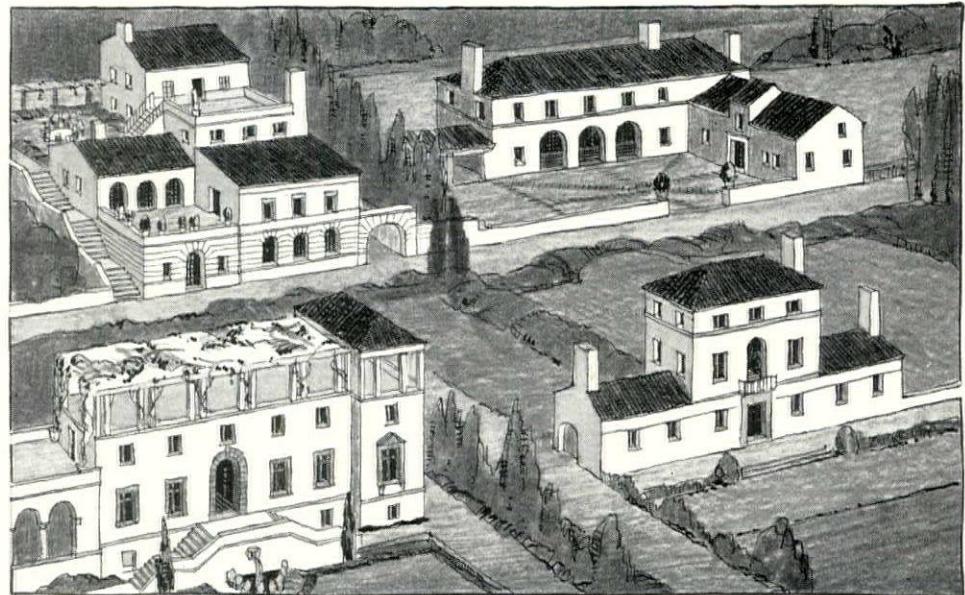
The house at the lower left is for a gentle slope. One end has an orthodox roof which can be glassed in for winter; the rest is covered with vines trained up from the high ground at the back

The last house, at the lower right, suggests the European plan of having dining room and service on the first floor, drawing room, study and the main chambers on the second, and children's rooms on the third

(Left) The popular version of an Italian cornice has too frequently been modeled after those of the grand palazzos which are twice the height of an American house. As a result the cost was excessive and the effect disappointing

The accompanying drawing for a cornice in America suggests a type common on the moderate sized houses in the province of Venetia, where on the main part of the building one course of brick is used like wood dentils and two surmounting courses are laid saw-tooth fashion. For lower portions, a bricks-on-end course is laid with alternating bricks at a 45° angle as a frieze

A form of chimney cap is shown which can easily be laid up with ordinary bricks and topped with tile



The windows of the Italian villa are not without a modern flavor in the simplicity and effectiveness with which they are ornamented. At the left is an adaptation of some at Cigliano, with plain outer colored trim of stone or plaster and a sill that rests on a slightly decorated apron. Shutters, instead of carrying louvers to the bottom, are stopped with judicious panels

The doorway is an adapted version of an arch motif in the palace at Todi. Here, the arch is made sufficiently wide to encompass both shutters and window within the surrounding recessed semicircle

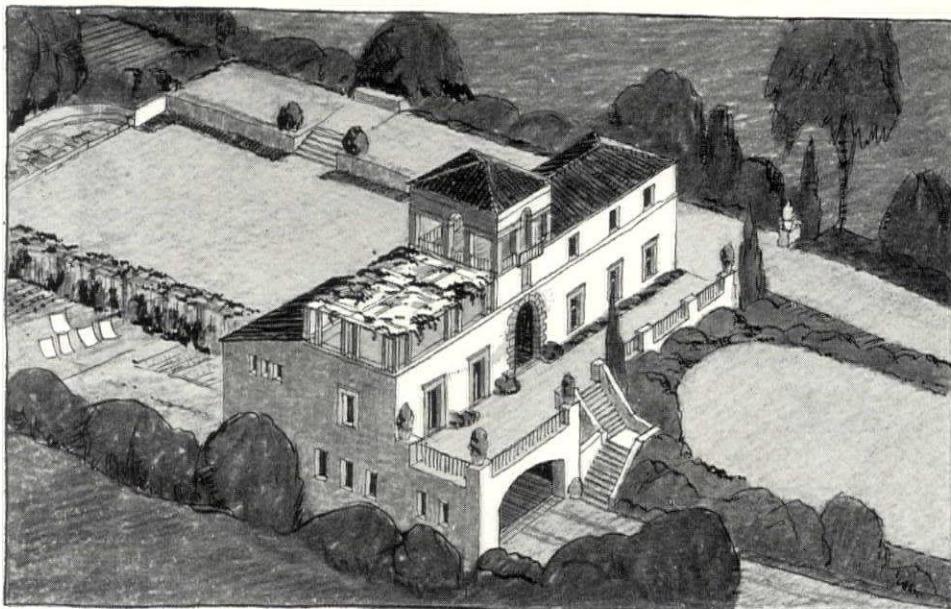
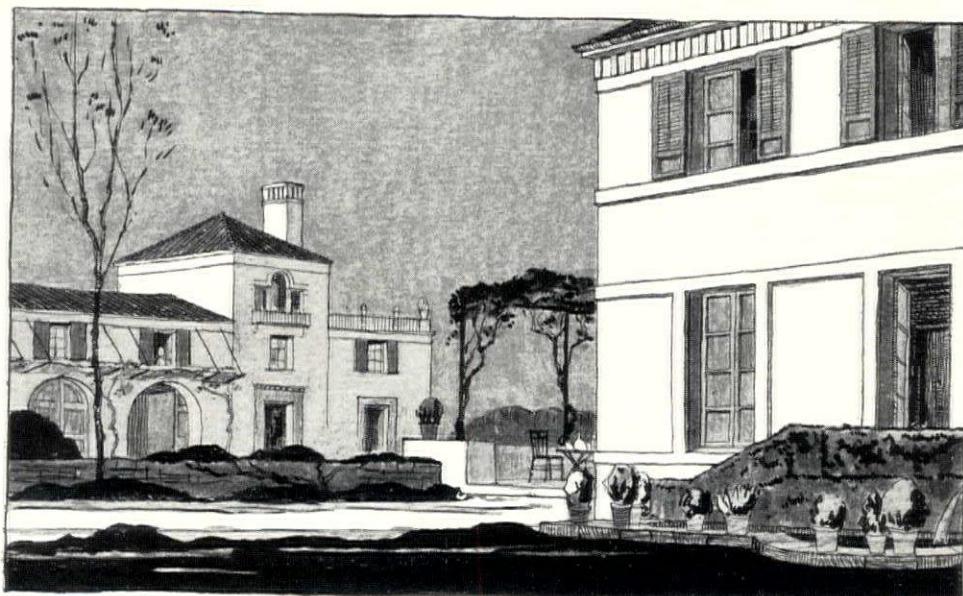
Simple quoins at the corner, a plain second floor sill course and two low plants placed in appropriately designed jars are further notes of Italian distinction suitable for America

Italian Features And Details Of Design As They May Be Done In This Country

One of the difficulties of the modern plaster house is to make the windows seem aligned and intimately related. A simple solution is offered by a farmhouse in Murelle, Venetia, where plain flat widths of plaster are raised around the windows and carried through in horizontal bands.

Band courses at top and bottom of second story windows provide horizontal accent to carry windows as related parts of a composition. In front of the steps is a pool and at the left a vine-clad arbor—both characteristic features.

The neighboring house at the left of the picture illustrates a possibility for garage doors and surrounding windows; the two are separated by a Grape vine on a simple suspended horizontal trellis.



(Left) The problem of locating the house on a constricted lot is generally complicated by the garage drive in front and the drying yard in the rear. A suggested solution, where the plot is level and slightly above the street, is to have the garage a half floor-height lower than the average grade.

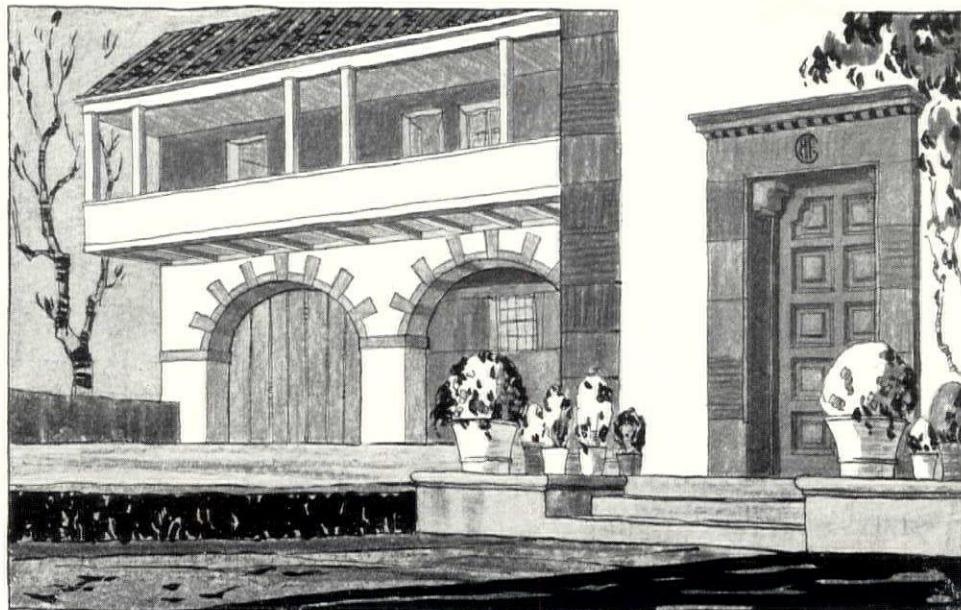
At the right a gently sloping ramp of lawn or flagstones leads up from the street to the front terrace. Both exterior and interior stairs connect the terrace level and garage. The plan places the living room at the right of the entrance hall and the kitchen over the garage.

The drying yard is a continuation of the garage drive to the rear. Thus, the living room outlook over lawns and garden is unbroken. The dining room opens on a pleasant terrace.

The entrance door of the Tuscan villa is more a matter of refined detail and good taste than of expense, and the modern house may well emulate its salient principles. Stone or colored plaster forming a simple frame for a paneled wood door is more certain to succeed if prefaced by a wide step on which are small potted plants. A vine and tree shadows will help still further.

Stone quoins at the corner may be in an even line or alternately long and short. At the left of the picture in an arched treatment for living room, loggia or garage doors. The projecting balcony on the second floor could serve as open sleeping porch or play space.

All the illustrations on the pages of the foregoing article are the work of the author, Gerald K. Geerlings.



In Similar Ways A Latin Atmosphere

Can Be Introduced With Best Success

Various Types Of Incinerators And The Needs They Serve

Elizabeth Hallam Bohn

WHILE the greatest boon of the incinerator was undoubtedly to country and suburb dwellers who had no means of refuse disposal other than privately paid carters, those who live in cities and towns favored with municipal collection departments gave it little less eager welcome. As an aid to sanitation and for its convenience it soon sold its worth to them. At first a novelty, the home incinerator now takes its place as one of the essentials of a well-ordered and equipped house, among other things improving the value of the property and reducing the fire hazard.

THE PORTABLE

The architect of a new house will no doubt specify one of the incinerators built right into the chimney, a hopper on every floor and a capacious, individual flue, serving both as down-chute for the rubbish, and as a carrier of smoke and gases during combustion of the waste. But there are many long built homes far from the builders' idea of modern perfection. In some of these the kitchen chimney may have been demolished altogether, when gas or electricity was installed for cooking. With it went the chance of the kitchen-fed incinerator. So, in this case, the so-called "portable" type will be the only one feasible. This stands unobtrusively in the cellar, like a small boiler, ready to devour any type of indoor or outdoor rubbish through its capacious maw in the cellar, which serves as an intake, fed perhaps through a trap in the kitchen floor. This type of incinerator needs no reconstruction of the chimney for installation. It connects to the flue of any chimney with a short piece of stovepipe, and can be installed complete in an hour or two.

Like its prototype, the built-in incinerator, the portable type may be self-firing, using its own rubbish as fuel without outside assistance. Or bottled gas, oil, coal or wood may provide supplementary combustion to dry out wet refuse and hasten incineration. Some of these models have ingenious clock systems which automatically turn the flame on and off as desired. The construction is sturdy and permanent. The skillful

More detailed information about any of the incinerators which are mentioned in this article, and the names and addresses of their manufacturers will be promptly furnished upon request to House & Garden's Reader Service, 420 Lexington Ave., New York City.

arrangement of upright grates, which keeps the rubbish from packing against the sides, provides the maximum draft as the waste burns from the top down, while tin cans and other unburnable material still further serve to draw air through the burning mass.

Identical in principle are the self-roofed, out-of-door models which handle barrels of tree clippings and garden refuse in addition to serving all house needs. These absolute necessities on large country estates are usually built quite a distance from the house, where they cannot interfere with the view. House waste makes a speedy and easy trip via a small hand-truck.

SMALL OUTDOOR TYPES

Then, lastly, there are the baby out-of-door models which snuggle unobtrusively into a far corner of the garden, and within their limitations of not indefinite service, carry out their purpose speedily and well. This type is not unlike a covered ash can, with a short screened funnel, and layers of alternating dry rubbish and garbage are speedily reduced to innocuous fertilizer when stored in its depths.

The smaller incinerators are a more casual purchase, like any convenience of moderate cost. But the larger types are a matter for real thought and discussion with the manufacturer's specialist, who will advise on the best type and size for individual conditions. He will also supervise the construction or installation, and instruct in its most effectual use. And, as with any major piece of equipment bought to give one-hundred per cent service over a considerable period of time, the manufacturer's reputation and known integrity should play an important part in the decision.

From the list which follows, an incinerator can be chosen that will fit the needs of any type of home—in size, in price, and in type of installation. If bottled gas is to be used as a fuel, it should always be specified, so that the burner may be adapted to it.

Twenty-four years of experience stand behind the incinerators made by a company we will call "A". Their portable type comes in four sizes, all ready for installation in kitchen or basement. Within the cast-iron fire box, two bunsen burners, fired by bottled gas, provide combustion of the refuse.

AUTOMATIC CONTROL

Automatic control can be furnished on these incinerators, if desired. The incinerator is practically indestructible, and all of the interior parts are very easily removable without the use of tools.

This company also makes a portable incinerator with kerosene-burning equipment which can be installed under almost any conditions. It gives splendid service.

The built-in-the-chimney type made by the company spoken of above, destroys its rubbish without the use of gas or other supplementary fuel. The brick combustion chamber may be located in the basement or, if this is not available, built on the ground level outside the building, with the feed hopper within. These hoppers, into which the rubbish is placed, may be located on each floor, provided the flue is sufficiently large. The design of the interior permits slow burning of waste with no odor or heat to indicate the destruction going on within the firebrick enclosure.

Another sturdy and finely constructed incinerator is "B." Its maker manufactures seven different models to give satisfaction under any possible set of circumstances.

The portable type uses bottled gas as a fuel, burning the waste—wet or dry—in an ingenious grate, like a suspended basket. Its fine enamel finish makes it a real addition to the well-dressed cellar, and it is quickly installed, being connected to existing chimney flue with a simple six-inch stovepipe.

(Continued on page 96)



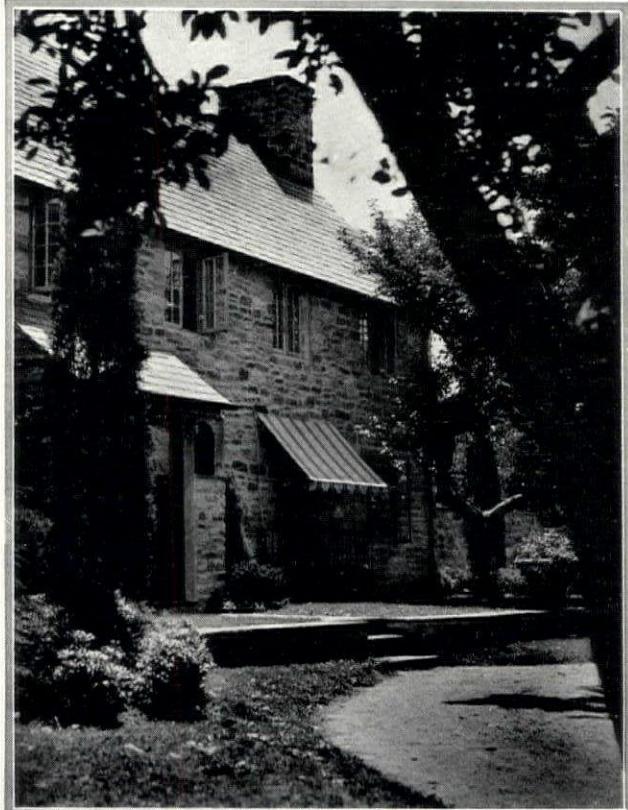
Karl La Roche

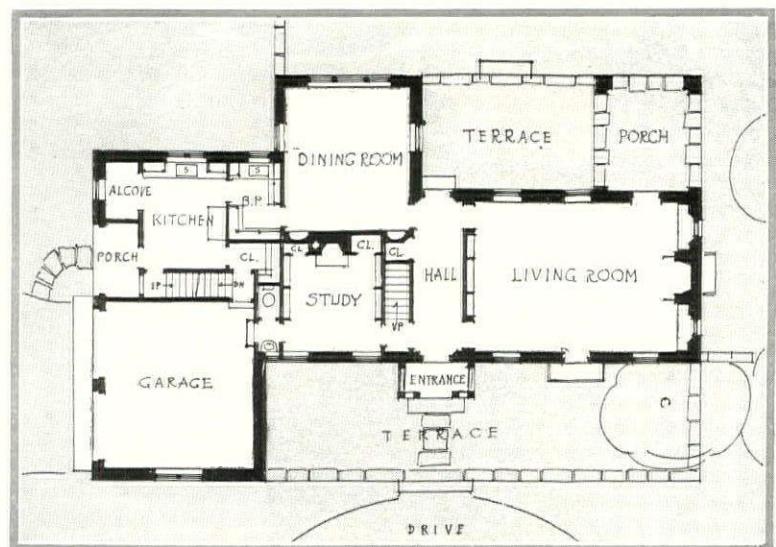
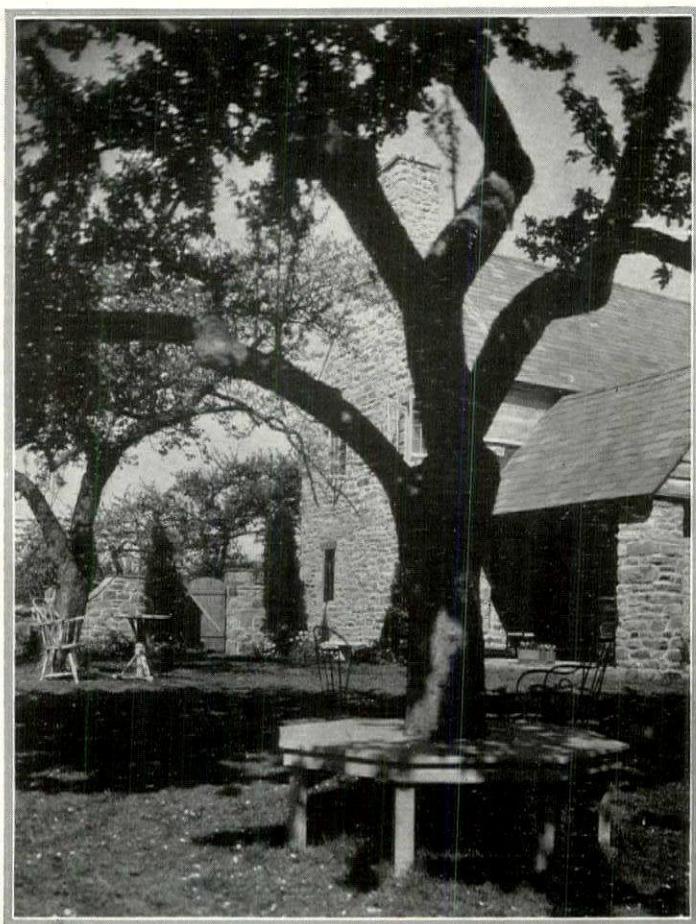
The home of Dr. and Mrs. A. O. Jimenis, at New Canaan, Connecticut, is of native stone and so skilfully located among the trees of an old orchard that it blends perfectly with its rural setting. Looking toward the south front especially, it is framed by the trees—a fine effect of naturalness which is heightened by the occasional use of Cedars along the stone wall which partially encloses the garden.

(Right) The entrance terrace is simply treated, as befits a house of this straightforward character. Throughout the exterior walls an interesting texture has been achieved by the varying tones as well as sizes of the stone

Calvin Kiessling, Architect

Stone And Slate In The Midst Of A Connecticut Apple Orchard



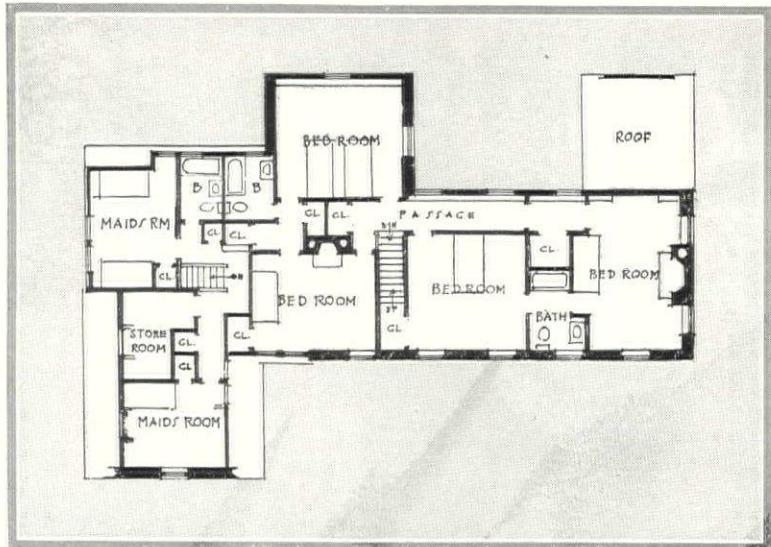


From the rear, the Jimenis house merges pleasantly into its surrounding orchard. Both rear porch and the adjoining terrace open directly from the living room and face a lawn which has wisely been kept informal in treatment. Dining room, study, kitchen and a two car garage complete the plan of the first floor of this residence.

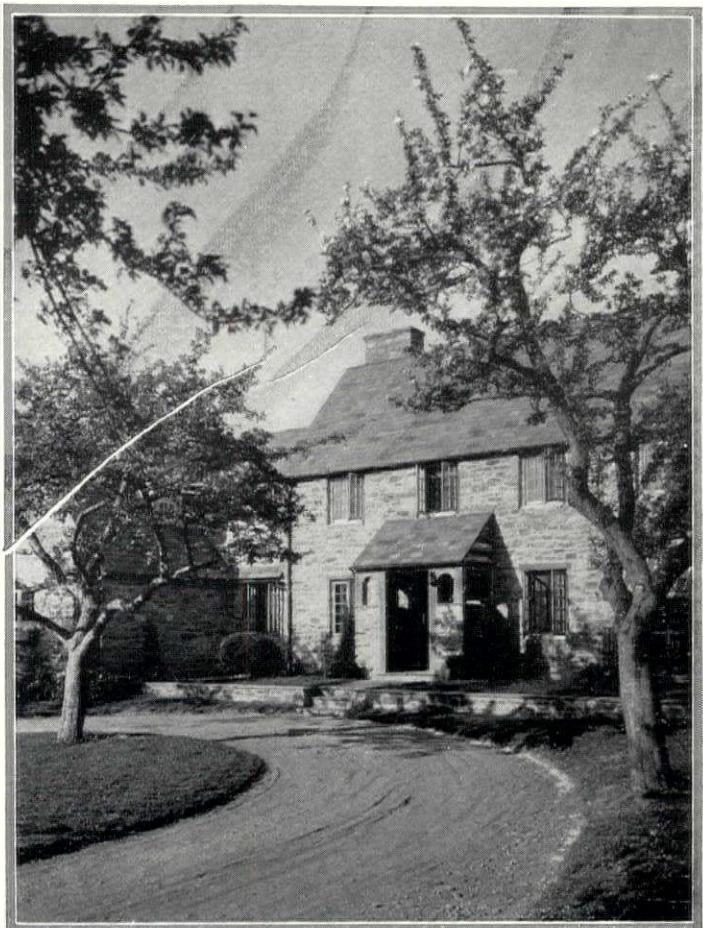
An Appropriate Type



Karl La Roche



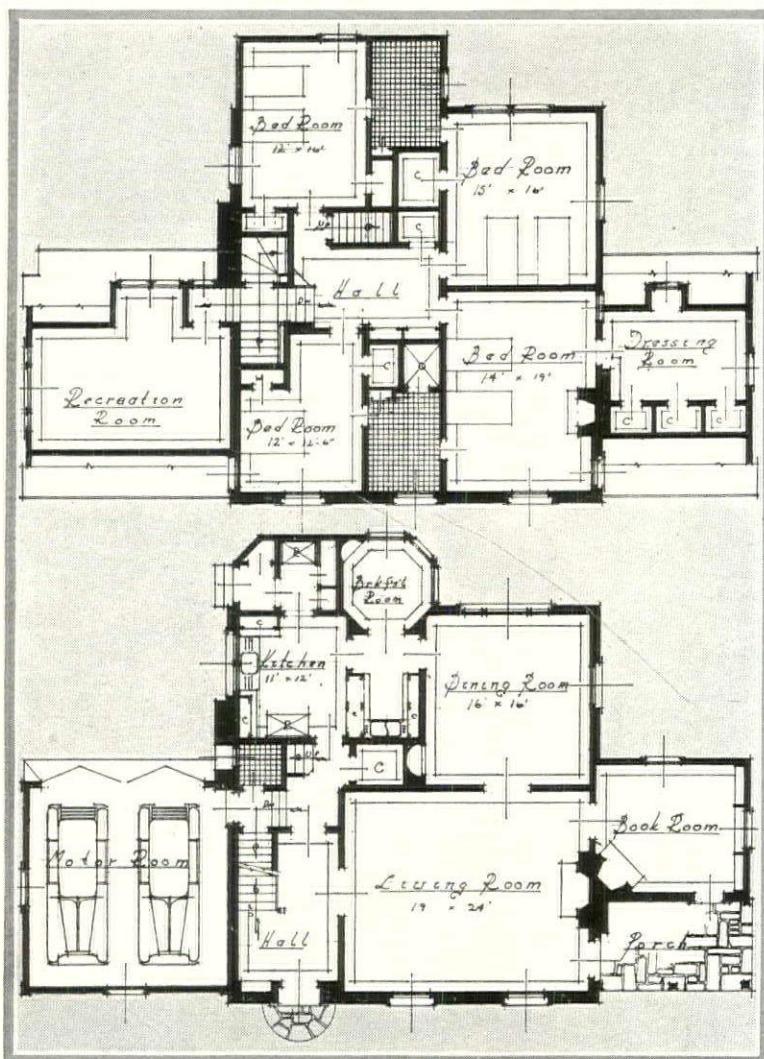
As seen from the direction of the highway the house is long, low and inviting. Despite its moderate size it provides one double and three single bedrooms, with two baths. Two maids' rooms and a bath, together with a small storeroom, are found in the ell at the left above the kitchen and garage. Stephen Hoyt, landscape architect



For A Rural Setting



Ernest Graham



Along with the early settlers from the northeastern states came the types of houses they had known—the pattern which is still being chiefly adhered to in the best residential design of Ohio. The central portion of this residence, the home of Dr. Mervin Thomas at Shaker Heights, is of cut stone; wings are clapboarded. The roof is slate

A short entrance hall provides access to living room, to second story and opens upon a smaller hall leading to kitchen and garage. At one side of the living room fireplace is a door to the porch, balanced by an entrance to the book room. An octagonal breakfast room is a feature. Four bedrooms, a dressing room and a playroom are on the upper floor

Dunn & Copper, Architects

**Ohio Still Follows Its
Architectural Heritage**

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

SOMEBODY has done some real thinking about ironing boards, with the result that these homely necessities are now as modern as the garage door controlled by radio. The new all-steel ironing board, built into a cabinet in the wall of kitchen or laundry, has no floor support or wall brace to get in the way, and the board may be turned from side to side for greatest ironing convenience.

Due to its construction, it cannot warp, bend, burn or wear out. It folds compactly out of sight. A fireproof compartment at the bottom of the cabinet is provided as a housing for the electric iron. Installation is as simple in an old house as in a new one. Finished in gray, the door and cabinet will take any other desired color. Pads and cover are easily put on with patented clips, 18 of which are supplied with the board. It fits into a wall opening 56½ inches high by twelve and a fraction inches wide. Bottom of opening should be 24 inches from the floor. The electrical connection for the iron should be 58 inches from the floor and 12 inches from the right of the cabinet.

GARAGE DOOR CONTROL

RADIO control for garage doors has been perfected. With a system now available, one can pull a knob on the instrument board of a car and a radio transmitter will send out, from an antenna fastened to the car frame, a series of wireless impulses that is picked up by an antenna buried in the drive. This "underground aerial" is connected with a receiver that operates a motor which opens the doors. The device also illuminates the garage and closes the doors after the car has entered.

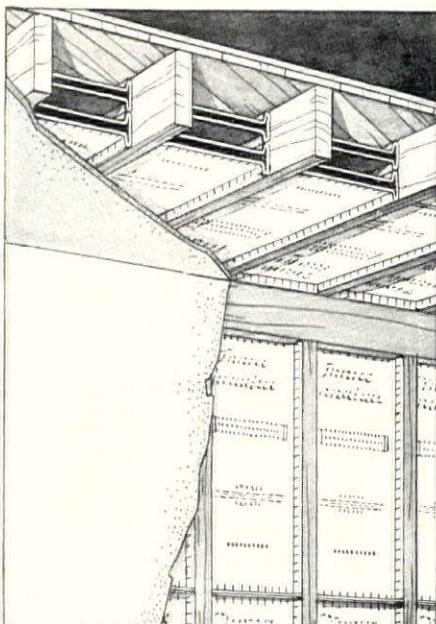
It locks the doors but leaves the lights burning. The receiving set is adjusted to operate only upon receipt of a certain series of impulses so no car but the proper one can "tune in." Doors may be opened by a switch within the garage. Further, they are equipped with a safety control so they will not close if a person, the car, or other object is in their path.

Locking is accomplished by a brake in the motor unit and the lock is pick-proof. During the day, garage lights will not light

when the knob in the car is operated. This equipment is applicable to doors of sliding, folding, swinging and overhead types. Within the garage is a release chain on the motor; pulling this chain makes possible hand operation of the doors.

TRIPLE WALL INSULATOR

AN insulating material recently placed on the market is bidding for popularity not only because of its low conductivity, but



Month by month this page records newly developed materials and devices of particular interest to those who wish to keep the construction and equipment of their homes up-to-date. Each item mentioned is actually available for purchase. The names of respective manufacturers will be furnished on request by House & Garden's Reader Service

also on its ability to stop vertical circulation of air within the walls. This vertical circulation, we are informed, partially nullifies actual insulation efficiency because the warmed interior air has a tendency to pass up through the wall and lodge in the attic or escape through the roof. This new corrugated wood-pulp board provides for the stopping of such vertical circulation.

This board, when applied, is in the form of a hollow I-beam. Header plates, three feet apart, are placed between the sections of insulation; these prevent air movement within the walls and act as fire stops. Installed between studding, it automatically divides the space vertically into three separate cells of caged air, one between it and the outside wall, one within itself, and one between it and the inside wall. These spaces, it is said, reduce heat loss about 40 per cent. The material is sanitary, vermin-proof and fire-resisting, and may be easily installed in the roof or attic floor of an old home. Its action is like that of a storm window. It may be telescoped to fit any width, and so tends to eliminate drafts about windows. The sketch at the left shows part of a wall and ceiling with this insulation in place.

BREATH SWITCH

MECHANICAL men, already light, sound, touch and presence sensitive, are now wind conscious. I do not refer to either electric lung or larynx. Thanks to Dr. E. E. Free, of New York, inventor of this electric sense organ, a mere "pouf" will summon the butler or call the police; a sudden exhalation into a telephone-like transmitter will, with simple auxiliary apparatus, cause matter to do your bidding.

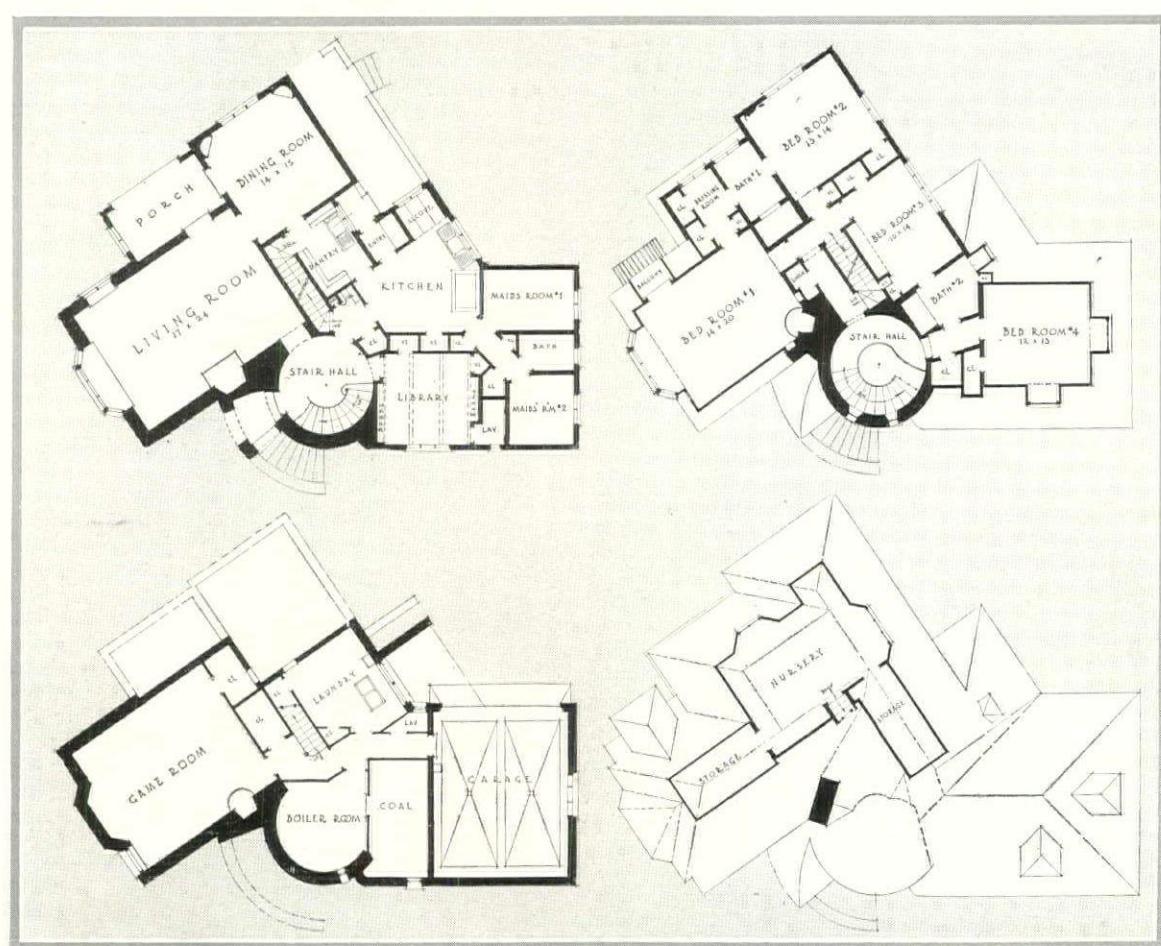
Nothing more than a push button switch adapted to operate with air flow, this relay may be harnessed to do anything from operating a typewriter carriage to flushing a toilet. A hard rubber case contains two thin phosphor-bronze vanes hinged at their rear extremities and arranged to be forced together by air flow. When forced together, a contact is made at their forward ends. This contact actuates a relay which, in turn, can be made to make or break any type of electric circuit.

Sensitivity can be adjusted by altering the length or stiffness of the vanes and by altering the percentages of in-flowing air. In its ordinary form this switch may be made sensitive to an air flow with a speed of about 400 feet a minute. Air passes between our lips at a speed greater than this when we blow out a candle flame.

(Continued on page 100)



John Wallace Gillies, Inc.





Pleasantly informal yet solid and substantial in aspect as well as actuality, this small house at Bronxville, N. Y., is fittingly situated on a gentle rise of ground which sweeps unbroken to the road. Walls of whitewashed stone and stucco are set off by deep toned roof tiles.

While containing but the usual two full stories, such advantage has been taken of attic and basement as to add another floor to the place. The tower is not merely a picturesque exterior detail—housing both stairs and entrance hall, it renders adequate service for the space occupied.

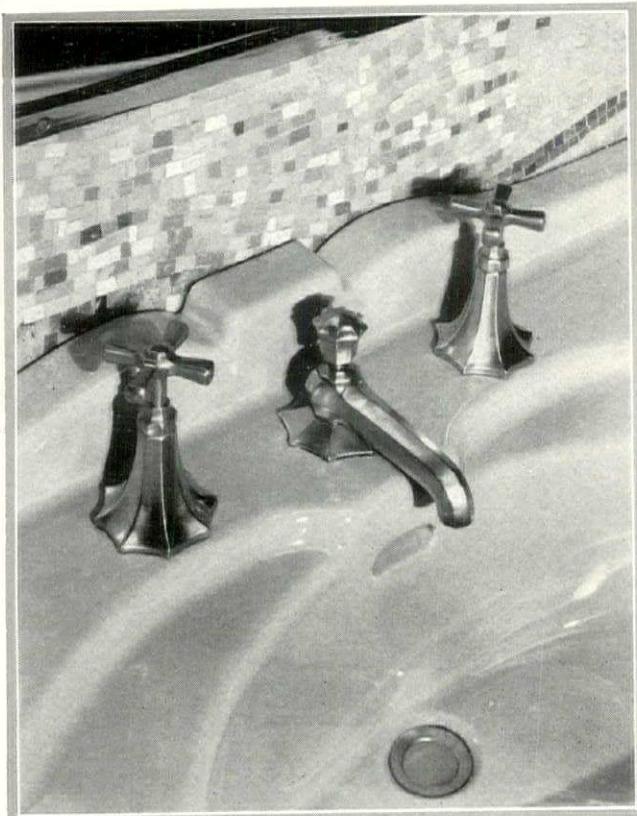
A general view of the living room is given above. To the right is shown the interesting corner fireplace treatment which has been carried out in the owner's bedroom.

R. H. Scannell

Architect

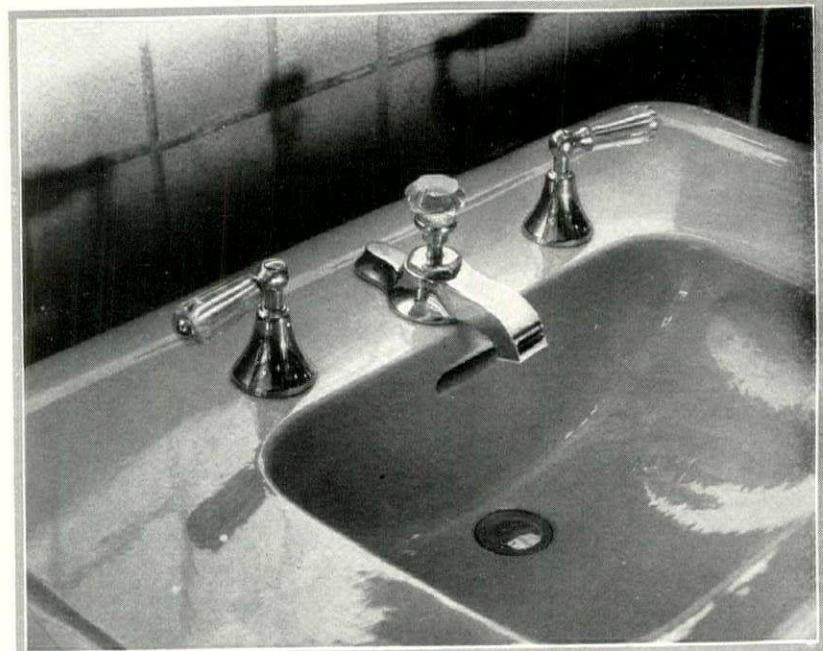
**An Architect Builds
Himself A Residence
Of Norman Character**





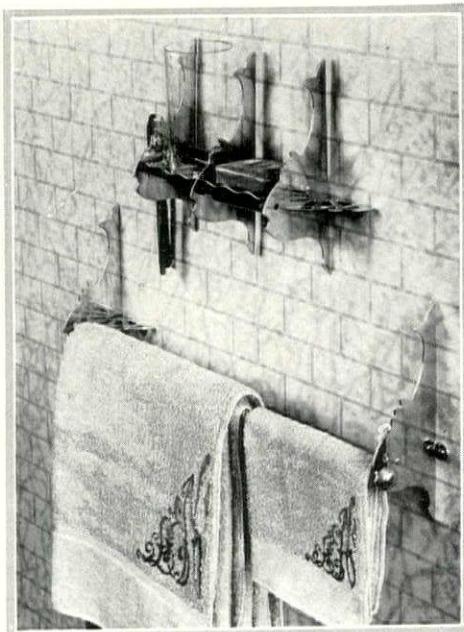
The majority of the new bathroom fittings are chromium plated as this gleaming finish neither corrodes nor discolors and needs only to be wiped off with a damp cloth. (Above) Fixtures available in chromium plate, pewter-finish chromium, or gold plate. Kohler Company

Many faucets show greater height. Below is an interesting design available in plain or satin-finish chromium, with hand-hammered panels. Or this model may be had in chromium with panels finished in gold plate, or in all gold plate. Standard Sanitary Manufacturing Company



(Above) These faucets designed on strikingly simple lines are a combination of crystal and chromium plate. Fluted handles and waste knob are crystal. Also available in polished or brushed gold or silver plate. Crane

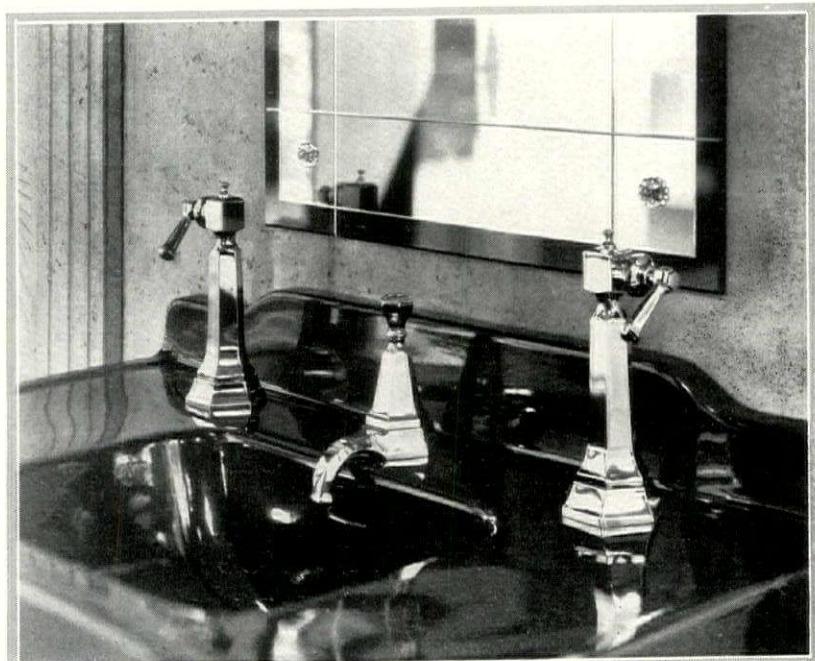
Towel racks and holders for soap and bathroom tumblers are amusingly shaped in the form of a dolphin and finished in chromium plate. From the Chase Brass & Copper Company. Monogrammed towels from Mosse

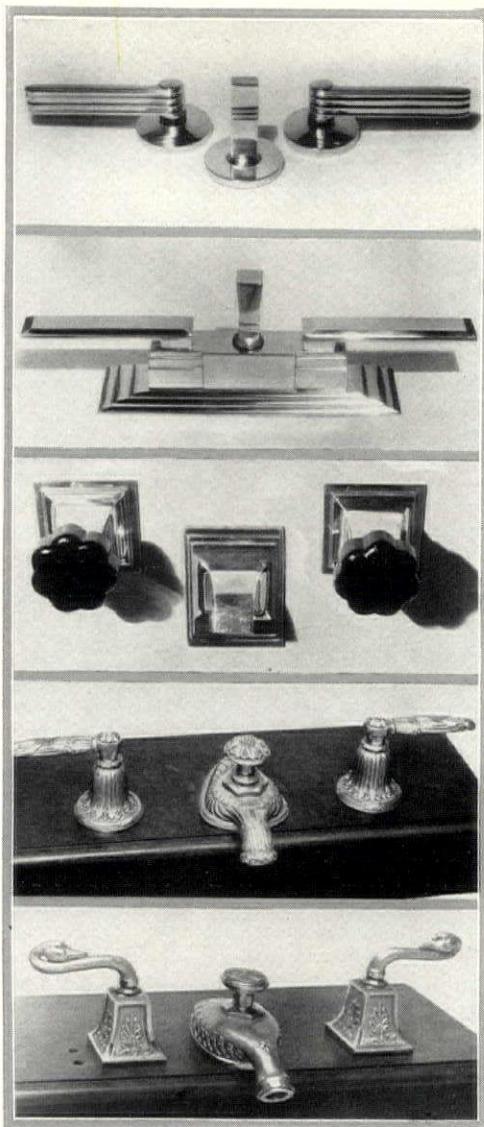


(Below) Hexagonal faucets in smooth or satin-finish chromium, or satin-finish gold plate, are effective with colored porcelain. In this case they are on a Copenhagen blue lavatory. Standard Sanitary Manufacturing Company



Dana B. Merrill





Excellent design in the modern spirit characterizes the two fixtures at the upper left created by Helen Dryden for the Dura Company. Chromium plated, the simple horizontal effects have distinction and grace. Below these are chromium fittings with black glass knobs designed by George Sakier. Standard Sanitary Mfg. Co.

Below at the left are gold plated period fixtures for the French bathroom designed by Fontaine. In the fourth picture from the top is a characteristic Louis XVI pattern of slender leaves. The graceful Empire design below this has swan handles. Crane

The fittings at the upper right are in chromium finish, plain or hammered Sheffield plate, or gold plate. Speakman Company. The lavatory is durable marbleized china which simulates the delicate veinings of natural marble. The Trenton Potteries



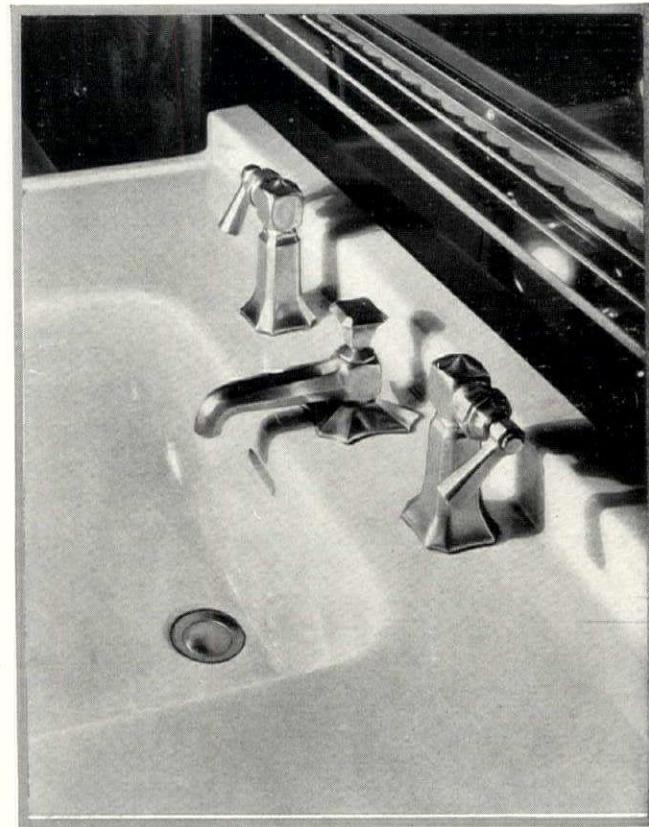
(Below) This conservative modern design, with its simple fluting on the faucets, would be effective in any type of bathroom. It comes in polished or brushed chromium plate, as well as in polished or brushed silver or gold plate. From Crane Company

The simple, rectangular lines of the design at the right are admirably suited to the modern bathroom scheme. These faucets may be had in bright or pewter-finish chromium plate, or in gold plate. Shown by courtesy of the Kohler Company



Dana B. Merrill

New Bathroom Fittings In Varied Designs Now Add Beauty to Utility



Questions Readers Have Asked And Our Answers To Them

IHAVE a number of floors that are in very bad condition. Can these be refinished to look presentable? And can you send me any directions for refinishing old floors?

L. G. W.

Floors of hardwood, such as oak and maple, and the better grades of soft wood, have so much beauty inherent in the grain that they are usually finished with some transparent material like high-grade varnish or else waxed and polished.

The first step after the wood has been carefully sand-papered with the grain, then swept and dusted, is to use a filler to fill up the pores of the wood. Apply it to the floor and then rub off the surplus filler as soon as it dries. There should be included in this filler whatever stain is desired for the floor. After the filler or stain has set for fifteen or twenty minutes, the surface is rubbed crosswise of the grain with cotton waste or burlap. It should then be allowed to dry from twelve to twenty-four hours.

Then apply a coat of shellac which should be allowed to stand for six to twelve hours. Go over this with O grade sandpaper, smoothing it off but not cutting it through. Apply a second coat of shellac and treat it in the same way. If the shellac has been thinned, use three coats, but if it is rather heavy use only two. After the top coat of shellac has dried it is a good practice to wait two or three days. Then go over it with sandpaper, smoothing it down with soft cloths.

After cleaning the floor off thoroughly, apply the floor wax. When the wax is dry, polish it with a weighted brush. If a brush is not available, use soft flannel rags.

Varnish is easy to apply and gives a surface of brilliancy and durability. The first requisite for an effective varnish finish is to use good varnish; the second is to have the surface of the wood and the air in the room as free from dust as possible; the third is to use only scrupulously clean, correctly made brushes. The varnish should be brushed on lengthwise of the grain in a smooth, thin coat without overlaps or brush marks. At least two days should be allowed for drying before a second coat is applied. Thus handled, a varnished floor is exceedingly good to look at, is durable and very easy to keep clean.

SEVERAL times I have heard it said that, given an equal number and size of rooms, a low, rambling, one-story house is more expensive to build than one of two stories. Could you tell me just why this should be—presuming that it is actually a fact?

W. G.

There are at least three definite reasons why the extended type of house normally is more expensive than a two-story of the same number and size of rooms:

First, because of the greater cellar excavation area and the correspondingly larger amount of foundation wall. Both of these essential parts of a house rank high in the total cost, even under the most favorable conditions.

Second, there is the added roof area necessary to cover the rambling type. Obviously, it will take more roof to cover eight rooms strung out in a

line than would be necessary if four of them were placed on top of the other four. In this particular case, the requisite roof area would be exactly doubled.

In the third place, consider the attic space. It is obvious that the area directly below any given roof is more or less waste space as far as actual living accommodations are concerned, because the pitch of the roof, gable angles, etc., cut down the head-room. But no satisfactory way has been found to eliminate it—at least, in any of the architectural styles which are in general favor.

Naturally, the more roof, the more cubic feet are wasted in attic space. And since the cost of building is based on the total number of cubic feet enclosed by the walls, roof and cellar floor, it follows that cutting down this factor reduces the dollars-and-cents expense of the completed job.

WILL you be good enough to help me in the furnishing of my boudoir so that it will be gay, colorful, and have comfort, elegance and charm?

In this room there must be a writing table, a daybed, a bookcase, a corner for sewing or tea, and perhaps a couch. The only pieces of furniture I want to keep are a commode of Persian walnut and a simple bookcase of pearwood. I have tried to arrange the room myself but without success. It is a dark, narrow room with only one window in the narrower side.

In *House & Garden's Second Book of Interiors* I have seen a morning room where the walls were covered with Chinese wall paper. Would it suit my room? What kind of furniture does this type of paper demand, and what type of hangings would you suggest? I have plenty of mirrors without frames. Could they be used in the room to brighten it and where should I place them?

I hope you will help me with my problems.

H. M.

In spite of the fact that your room is badly proportioned and has only one small window, we believe you can make it attractive and livable with a light-giving color scheme, comfortable furniture and decorative wall paper.

Landscape wall paper in a design of trees and feathery foliage not only gives life and interest to the walls but has the additional merit of making a room appear larger. There is an extremely good, inexpensive reproduction of a Chinese floral wall paper that comes with either a yellow or peach colored ground, foliage in soft shades of green, and here and there a note of henna brought in by bright plumaged birds. This paper comes in a set of four panels, each panel measuring 40 inches wide and 80 inches high. On page 123 of *House & Garden's Book of Color Schemes* you will find a picture of an entrance hallway done in this paper. This book was published since *House & Garden's Second Book of Interiors* that you refer to. It contains a wealth of helpful suggestions for anyone planning to decorate, as there are over 200 color schemes and 300 illustrations of various types of rooms.

In your case we would advise the paper with the yellow ground, painting the woodwork the yellow of the background as this will both lighten and enlarge the apparent size of the room. Use

curtains of soft yellow silk made with a swag valance and trimmed with yellow and green ball fringe. On account of so much design in the walls, the rug should be plain, in a soft green tone to harmonize with the greens of the trees. Cover the daybed in a narrow striped moire in green and copper color and two small overstuffed chairs by the daybed in green damask; a large overstuffed chair in the corner might have a covering in copper color.

Good 18th Century French or English furniture can be used here. In the matter of furniture arrangement, we feel the daybed should go in the center of one long side wall. A writing table placed in a window is both effective and practical. The commode with a mirror hung above it might stand in the center of the wall space opposite the daybed, with a straight chair on either side. Place the bookcase at one end of the room. Put a table at either end of the daybed and a pair of small overstuffed chairs in front, at the ends, this arrangement making an effective and livable group.

With a daybed in the room and comfortable chairs you will not need a couch. Instead, there might be a big overstuffed chair in one corner by the writing table. An unframed mirror hung above the daybed will give sparkle to the room and make it appear larger.

IAM contemplating building an eight or ten room house this coming year, but as yet have not decided on the architectural style which will best suit my requirements. I want a straightforward sort of place, simply planned and livable, which would look well on a practically flat piece of ground. An architect will be employed, of course, but I want to have something definite in mind before talking to one.

A friend suggests a Georgian house. What is your opinion of this type for my conditions as outlined above?

G. B. G.

We feel that a typical Georgian design would satisfy your requirements very well. It could be a simple rectangle, with central entrance door opening into a straight hall running through to the back of the house, where another door communicates with the garden at the rear. Among the specific advantages of such a style we might mention:

Symmetrical arrangement of rooms, thus reducing waste or semi-waste space. Rooms well proportioned and free of odd corners and angles, which means that they are easier to furnish and live in. Central stairway out of the main hall, thereby maintaining intact the first-floor rooms. A simple, straightforward roof design which minimizes the cost of this important part. Roofs with irregular lines, much cut up by dormers, valleys and changes of direction, increase the expense materially.

EVERY winter, when the new seed and plant catalogs arrive, I am simply appalled by the prospect of selecting from among the thousands of alluring things they offer. The further I

(Continued on page 102)

Summing Up The Case For Hardy Perennials

Dr. E. Bade

THE value of hardy garden perennials can be appreciated only when, in the spring, the first warm spell brings up the new growth with no effort on the gardener's part. Though the fall and winter have left no trace of life above-ground, the root stocks below the surface have retained their vigor and now set to work replenishing the garden with beauty.

Perennials have rightly come into their own, for they can be used in any garden and under almost any condition. Although the majority of them require a sunny place for the full development of their inherent beauty, many will be found tolerant and as such they will spread their charm in shady and partially shaded locations. Among the latter special mention must be made of Astilbe, whose flowers become fully developed in lightly shaded spots provided they receive a plentiful supply of water during the period of greatest growth.

Of course, if the hardy plants are to produce a large quantity of flowers they must be placed in sunny locations. This is no more than natural. They are effective when placed before the taller trees and they are striking when grown in groups in the border. For formal beds the smaller forms are often to be preferred while the taller and more massive types with more spreading branches are the suitable sorts for individual plantings.

Various types of mountain or rock garden plants are to be numbered among the smaller perennials and there are excellent border plants among them. Placed as flowering plants in the garden beds the smallest forms are at the outer edge while the taller forms are placed behind them until the largest of all are found in the back. At the same time care should be taken to see that the colors of the flowers produced harmonize.

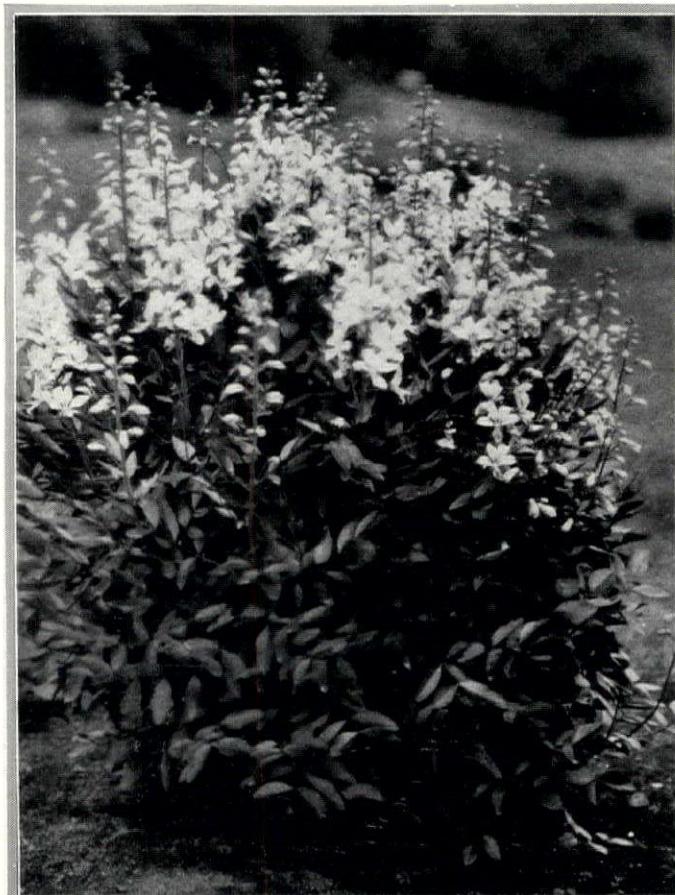
Wherever wider beds are to be planted a number of plants of the same type are placed close together, this producing a more pronounced color effect when the flowers come. Clusters of various kinds may be planted together and the spaces between may be filled with forms flowering at a different time. In this way smaller groups

(Continued on page 115)



Prominent among the perennials with Daisy-like flowers is Pyrethrum hybride, an old standby ranging from white to deep red. It is of easy culture in sunny, well drained garden soil, blossoming in June and off-and-on until frost.

(Left) There are several good forms of Feverfew, often listed in catalogs as Matricaria. Their blossoms are white or yellow, fairly double, and produced abundantly during the summer. They grow strongly, from 18 up to 24 inches high.



The Gardener's Calendar

For January

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country

if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Myrtle For Remembrance						
At the recent unveiling in England of the memorial to Lord Lambourne, former president of the Royal Horticultural Society, a wreath of Myrtle was placed at the foot of the tablet as a token of the Countess's affection and remembrance. After the	death of his wife, Lord Lambourne had always worn a sprig of Myrtle in his buttonhole—a sprig gathered from a bush grown from a piece of Myrtle in Lady Lambourne's wedding bouquet.					
4. Samuel B. Parman, sons, nurseryman, died 1906. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.	5. The greenhouse plants must be sprayed frequently with a good insecticide or a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control. Do not allow it to get a real start this winter.	6. The soil in the growing beds in the greenhouse should be topdressed with a mixture of equal parts of turfy loam and sheep manure. This should be scattered into the surface with rake or claw, then thoroughly watered. This treatment should help the plants materially.	7. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden during the coming season. Succession planting is one of the important matters.	8. Do not postpone the ordering of your garden seeds—make the order cut now. If you have made the proper garden notes this will be an easy task on the basis of past experience. Our advice to expert as well as beginner is to buy the best quality, as it is cheapest in the end.	9. Roses and Carnations must be kept disbudded if you want them to produce high quality flowers. It is important that this work be attended to while the buds are still small, in order to conserve the strength of the plants and concentrate it in the blossoms.	10. Carolus Linnæus died, 1778. The soil in the house-plant pots should be topdressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide and also to cleanse the leaves.
11. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class. Before digging, be sure you have equipment capable of the moving.	12. The garden furniture should be painted while it is stored for the winter. All tools that are left out to any extent during the growing season should also be painted. All unpainted metal parts had better be coated with oil. This is much better than frequently buying new ones.	13. This is the logical time to plan a small fruit garden comprising Blackberries, Raspberries, Dewberries, Currants, Gooseberries, and Strawberries. It may be located at one side of the regular vegetable garden or entirely separated. Superior fruit can be grown easily.	14. In case of severe freezing weather, don't fail to pile plenty of leaves on the outdoor trenches where vegetables are stored to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in, the frost will follow and probably do damage.	15. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment, as the moss is then soft and can be removed with minimum effort.	16. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by regular cultivation. A healthy root condition should be maintained.	17. Peter Henderson died, 1790. All hardy wood-wooded flowering plants such as Lilacs, Wistaria, Deutzia, etc., may now be brought into the warm greenhouse for forcing. Keep the wood well moistened by frequent spraying with clear water until growth starts.
18. Destroy all caterpillar nests on the trees. A long-handled asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use. If you find the egg-rings of tent caterpillars, burn them.	19. Seed sowing time will soon be here. Have you all the material ready—top soil which has been screened, humus, peat moss, sandstones or broken flower pots for drainage, boxes, seed pans, labels, sprayer for watering, etc.? If not, better get them at once.	20. What about the pergola you have been considering so long? You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods may be scarce, and that orders are filled in turn. There is little economy in buying flimsy pieces.	21. Grant Thorburn, seedman, died 1863. Why not buy some houses for the birds, those never-flying friends of the gardener? Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens, so as to be ready.	22. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices anyway, and much live bark is removed in the operation. In this way more harm than good will be the probable final result. A stiff brush is safer, if something must be done.	23. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right. Be sure that everything is stored where it is protected.	24. One of our finest salad vegetables is what we call Chickory or French Endive. From mature roots this plant is easily forced in any warm house-cell or under the benches in the greenhouse. If placed in boxes of soil, it yields abundantly through the most of the winter.
25. Why not get the manure carted into the garden while the ground is still frozen and hauling is easy? This important task is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.	26. Poles, brush, beams, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses. Cedar makes excellent poles, that last for years.	27. Now is the time to order garden furnishings—a settee, an arched arbor, a sundial, urn or whatever is needed. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these. Don't overdo the thing, though.	28. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop. Rhubarb must have been frozen before forcing.	29. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil porous enough so that it will not become sodden if over-watered by mistake. Ground bone is a good fertilizer.	30. Asa Gray, botanist, died 1888. Why not order or build some forcing frames to help the garden along this season? You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently, especially in spring.	31. Cut branches of any of the early flowering shrubs, such as Pussy-willow, Cydonia, Forsythia, etc., will flower if placed in jars of water in a warm room. A little later, Cherry and Apple can be forced. All should be immersed in water several times to soften the buds.
<ul style="list-style-type: none"> ○ Full Moon, 4th day, 8 h. 15 m., morning, W. ○ Last Quarter, 11th day, 0 h. 9 m., morning, E. ● New Moon, 18th day, 1 h. 36 m., evening, W. ○ First Quarter, 26th day, 7 h. 6 m., evening, W. 						
First Week: Cold, windy, thick crust on snow.						
Second Week: Northeast snowstorm, turning to rain.						
Third Week: All kinds of weather.						
Fourth Week: Real old January thaw.						

Good Firewood, Says Old Doc Lemmon, Isn't Just Logs

"I never can quite figger out why it is that the city folks who come up here in the back country an' buy the old places don't seem to hev no idee what real firewood is. Seems like anythin' that looks halfway like a piece of a log is all right with 'em, I b'lieve ye could sell 'em willer, even, an' there ain't nothin' meaner on earth than that. It ain't fittin' for nothin' only ox goads.

"Ye know, there's a lot o' diff'rence in the way kinds o' wood burn. Mostly the soft ones like whitewood an' willer ain't scarcely worth the trouble o' choppin' 'em; they ain't got no more stren'th in the fireplace than they hev on the stump. Green spruce an' balsam burn good enough when they git a-goin', but I'm allus a-skeered they'll set the chimbley afire, whut with the sparks they send shootin' up it.

"When ye git to the maples an' hick'ries, though, ye find somethin' worth while. Gol-a'mighty, what blazin' hot, steady fires they make! An' apple wood, too, out'n some old tree in the orchard that's crackin' big thunder-storm blown down a year ago; keeps pluggin' right ahead, apple wood does, makin' no fuss but just everlastin'ly doin' its job. It's when ye hev logs like them that ye begin to know what a downright comfort a real fire is.

"Ye don't ketch none of us country folks puttin' up with nothin' only the best in firewood. Life's too short an' the winters too cold for us to waste time splittin' up the poor stuff except we figger on sellin' it to the city suckers. When we hev a fire in the stove or the fireplace we hev it b'cause we want to keep warm—not just for the name o' the thing."



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YOUR CHOICE
Every soup you ever want, at its delicious best!

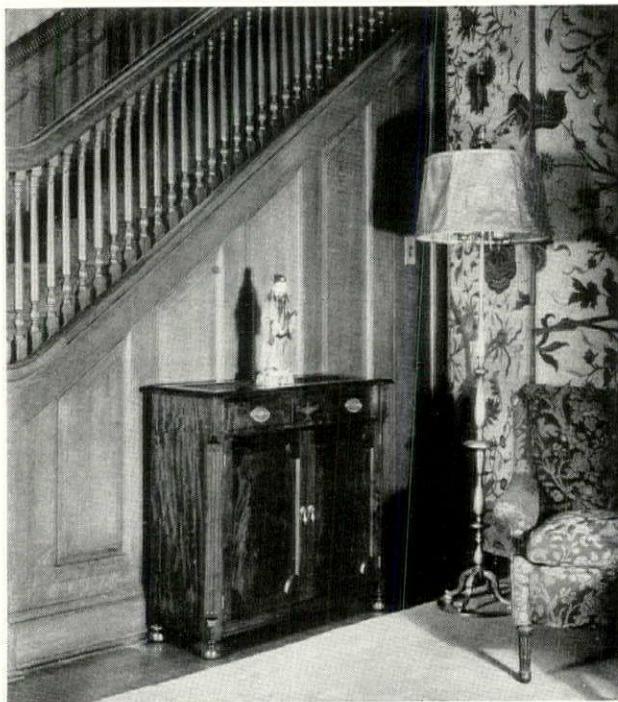
Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

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The slope of the roofs, cutting into the bedrooms on one side, makes interesting angles that carry the picturesqueness of the exterior into the house



A French Farmhouse On A Hill

(Continued from page 73)

lieve them from the too skillfully mechanical.

In the dining-room this plaster becomes the suitable background for a decorative scheme that is both simple and picturesque. The same lack of rigid and tiresome conformity is evidenced in the selection of the furniture. There is a refectory table with its companion benches from France, which fit well with the uniquely curtained window. In a corner stands an Early American corner cupboard and about the room are placed a number of English Windsor chairs.

The bedrooms on the second floor are of manner and good taste consistent with the other parts of the house. The steep pitch of the roof interrupts the side walls of the rooms to their advantage. While there is ample vertical area, against which to place furniture, there are also the sloping surfaces above, cut into by windows.

In the little tower is a child's room of such a character that one could hardly mistake it for anything else. A tall, balconied window lets in an abundance of fresh, outside air, and has, as companion, a large bull's eye high up in the ceiling. These lend the

room an imaginative and fanciful air.

A unique possession is to be found here, a possession at once a fine thing in itself and a fitting part of the whole room—a *lit clos*. These beds were once to be found in almost every Brittany farmhouse, placed in a corner of the room and very nearly hermetically sealed when their sliding doors were pulled together. The upper deck of this *lit clos* has been removed and the superstructure now serves merely as a decorative canopy.

The interest inside this dwelling does not end with the living-room, dining-room and bedchambers, but is extended into the basement. Passing from the front hall by a flight of steps hewn from solid timbers, one enters into a low, heavily-beamed French farmhouse kitchen. It might be a French farmhouse kitchen, but it happens to be a game room. There is, for main interest, an informal fireplace built this way and that and blended into the wall and ceiling with many a rounded angle and offset. It has the typical high mantelshelf, hung below with a short colorful smoke valance, and is clustered with brass kettles, pots and fire tools.



The basement has been fitted up as a playroom, decorated and furnished in the manner of a French farmhouse kitchen. The irregular fireplace, with its smoke valance and array of brass utensils, stands in amusing contrast to a modern ping-pong table.



Illustrating three pieces in the Sloan Crystal Ware Lonaconing pattern. The goblets are priced at \$130 a dozen; the high sherbet glasses at \$130 a dozen; and the 7-inch plates at \$150 a dozen



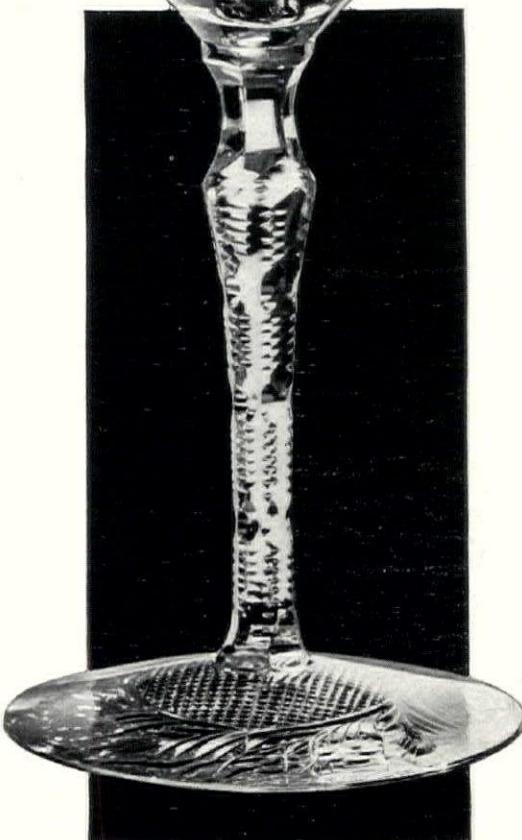
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SLOAN
ROCK CRYSTAL WARE
RINGS LIKE A BELL
Lonaconing Maryland

Italian Houses In America

(Continued from page 75)

laurel wreath for supplying the inspiration. Which brings us back to Italian influence on 1931 houses.

At the outset let it be agreed that the actual house in Italy can only rarely be reproduced bodily in America. The requirements of larger and more numerous windows, lesser floor heights, complications of sleeping porches and garages, along with all the differences in modern construction and modern equipment, obviously make a literal importation unwise if not impossible. At the same time let us recognize that all things architectural have sprung from Italy. The Spanish is not difficult to recognize, the French variations more so, but we are apt to forget that English imitation and adaptation of Palladio resulted in what we call Georgian, and that our own Colonial is not different from the style which is found throughout Sussex and Kent. If America could profitably apply Italian forms via England two centuries ago, and now accord the results first rank among its artistic accomplishments, there is but little reason why we cannot learn new lessons from Italy and apply them directly.

There will be those who maintain that Italian can be properly used only where the climatic conditions approach those of the Adriatic. The premise is that snow will not disappear rapidly enough on a flat slope, and that therefore the Italian roof should not venture northward. Yet there is no corresponding objection made to employing flat roofs on tremendous industrial structures where the weight of snow must be enormous. Also, we are wont to forget that the slope of the Georgian and Colonial roofs was determined by the Italian principles as set forth principally by Palladio and Vignola. There is no reason why modern roofs should not show they had profited by Italy's experience, and yet not savor of a made-to-order imitation. It should be appreciated in this day of economy that the geometric principle of the straight line between two points being the shortest distance

is put into practice in the Italian roof more nearly than in any other type (except for the absolutely flat type, of course), and that it is therefore far less expensive than the steep French or English one. There are a number of excellent roofing tiles on the market, of varying sizes and colors; the final result will evidence a discriminating taste or lack of it by the tiles' not being too clumsy or overbearing, and by being slightly mottled in color but not "jumpy."

While the grander palaces of Italy were of stone, and an occasional villa of brick, the vast majority were of cement plaster—the very material which so highly recommends itself today. Even the villas which were faced with other materials have been so painted and whitewashed that to all intents and purposes they might as well have been of plaster. It is not stretching the point, therefore, if we follow the path of least resistance and build up structural walls of a number of products such as common brick, hollow tile, stone tile, cement blocks, cinder blocks and several others, and over them coat stucco or plaster cement—whichever you prefer to term it. Furthermore, corner quoins, trim at windows and doors, arch voussoirs and band courses can be of cast cement, or of raised plaster units colored and in contrast to the regular wall surface.

As to coloration of plaster, this can be accomplished by mixing the ingredients with the cement, rather than painting after the surface has dried. However, when the house needs freshening there is no real reason why it should not be painted with excellent results, particularly with the spraying apparatus which transforms the rough surfaced texture quite as thoroughly as the smooth. As to texture for plaster, that is a matter of selecting an architect who knows it should be neither smooth as glass nor rough as a macadam road, and who is able to encourage a good plastering contractor, until the effect is a happy medium between the two.

The Morning Room

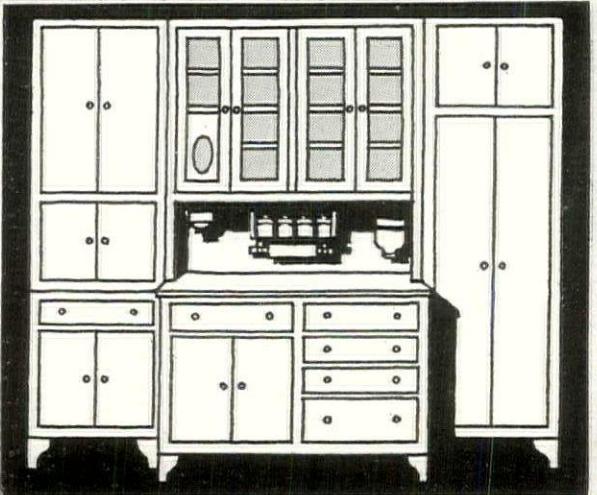
(Continued from page 65)

silver, with the designs worked out in peacock blue, lavender and black. The fabrics, all of them of the newer modern sort, are in tans, orange and sepia. The effect is one of simplicity and smartness altogether congenial to the temperaments of the young owners.

The other morning room, equally charming in the more conservative manner of the 18th Century, has walls paneled in light toned walnut only a little darker than satinwood. The almost severely simple draperies are of blue-green crinkled taffeta hung over champagne colored net curtains; the rug is likewise blue-green, slightly deeper in tone than the draperies and of a size to leave a margin of the floor exposed. The Louis XVI sofa is covered in blue-green velvet with tufted back. One of the armchairs by the window is of satinwood upholstered in gold brocade with a design in rose and green; the other, a charm-

ing Louis XVI painted model, is in the palest of blue-green brocades figured in rose and ivory. The desk and desk chair are 18th Century English satinwood pieces with painted decoration of flowers, medallions and garlands. The incidental tables and consoles belong to the same period, some satinwood with a piece or two in tulip and rosewood.

This room is so situated that it has windows on two sides, thus ensuring adequate morning sunlight. The draperies are drawn back to allow it unobstructed passage. The paneled background has been kept light in tone, inclining more to the rich yellows than browns, and the furniture is of delicate design and freshly colorful. The recessed bookshelves, the easy chairs, and desk, to say nothing of the gay Jonquils and boisterous canary, make a room one might linger pleasantly in during the morning.



The WHITE HOUSE Line

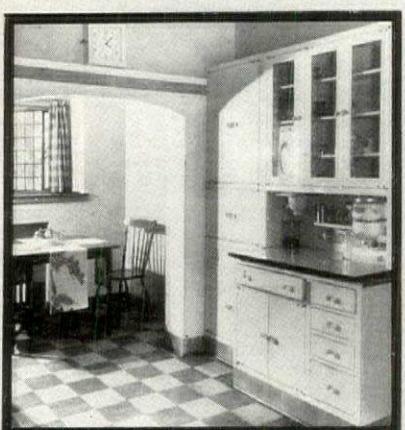
Standard kitchen and pantry equipment for suburban homes, as well as special installations for country estates

Through WHITE HOUSE Standard Units, owners of small homes can avail themselves of the same de luxe steel kitchen and pantry equipment which distinguishes large estates.

Pictured here are two WHITE HOUSE kitchens, beautifully and efficiently equipped with these permanent, sanitary steel dressers.



They are carried in stock in handsome white enamel finish. Units in color may be ordered at small additional cost. Double doors and drawers, fitting into rabbeted steel frames make them the highest quality equipment obtainable. If your dealer does not carry them, write for green booklet.



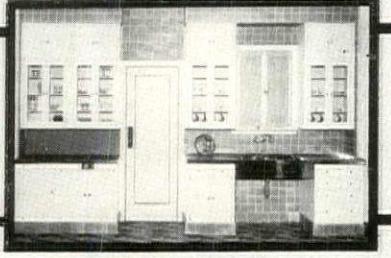
JANES & KIRTLAND, INC.

Established 1840

101 Park Avenue

New York City

Individual installations for large kitchens and pantries furnished to meet your own requirements according to plans and specifications. Send for gray catalog.





...curl'd clouds sweep down to meet the sea
IN THIS VERSATILE BROCADE

The dramatic beauty of Shakespeare's "Tempest" inspired this Schumacher brocade. In heritage, in texture, in subtle coloring—it is a worthy component of many distinguished decorative schemes . . . as traditionally fine as productions of Schumacher looms must be! Send for complimentary booklet "Fabrics—The Key to Successful Decoration."

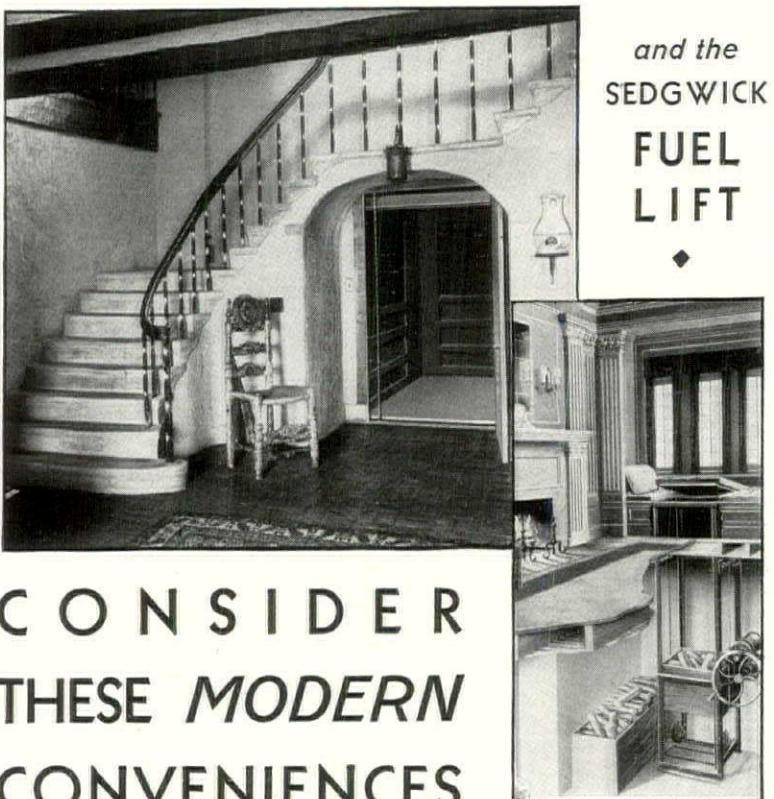
Schumacher drapery and upholstery fabrics are sold only through decorators, upholsterers or decorative departments of department stores.



Offices at 60 West 40th Street,
 New York. Also in Boston,
 Chicago, Philadelphia,
 Los Angeles, San Francisco,
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SEDGWICK INDIVIDUAL ELEVATOR



CONSIDER THESE MODERN CONVENIENCES

WHILE elevators have long been considered essential for apartment houses, more and more are people realizing the advantages of an elevator in their own residences. This is particularly true where some member of the family is prevented by age or illness, or other disability, from readily climbing stairs... or perhaps the doctor has warned against stair climbing.—If such a condition exists in your home, it would be advisable indeed to consider the Sedgwick Individual Elevator. It is precisely counterbalanced for the weight of some one individual, so it is surprisingly easy to operate. It costs much less than expensive power-operated equipment and is free from maintenance charges. It is easily and quickly installed without marring attractive interiors and requires little space. Users are most enthusiastic in their expressions of satisfaction.

Then there is the Sedgwick Fuel Lift, which brings the fuel right close to the fireplace. A modern residence without an open fireplace is a rarity, yet many fireplaces remain unused because it is so inconvenient and laborious to carry coal or wood or logs from the cellar, through the house. It also means dust and dirt on floors and rugs. The Sedgwick Fuel Lift is popularizing the open fireplace.

Let us tell you more about these two wonderful conveniences. We suggest you write for booklets, or if you prefer, you can consult with your architect.

And let us tell you about the new Sedgwick Deferred Payment Plan, that makes it possible to provide for these conveniences out of future income. Special leaflet on request.



Sedgwick Machine Works
146 West 15th Street New York, N.Y.

Various Types Of Incinerators

(Continued from page 78)

The built-in-the-chimney type is usually self-burning, though bottled gas may be used if greater speed and efficiency are desired. The minimum size of flue for the passage of rubbish and the carrying off of smoke and gas is twelve by twelve inches. Improvements in the details of construction make this a highly desirable addition to the well-ordered house.

Here is an old established company—the manufacturers of incinerator "C". They, too, have developed to a fine point of perfection both the self-contained portable type and the built-in-the-chimney models. The former is constructed of heavy sheet steel and cast iron, with porcelain enamel sides in two sizes. It is fired with bottled gas, the bunsen flame lighted by a pilot. The pressing of a button starts the incineration; an automatic shut-off extinguishes the flame when the burning is accomplished.

FOR NEW HOMES

The built-in unit requires no fuel other than the waste fed through a convenient hopper on the first floor. This model is especially recommended for the new home, or one where a large chimney flue near the kitchen is happily available. Where this is not the case, the basement-fed installation may be substituted. This is similar in construction, but waste is deposited through a silent, self-closing, feeding door in the upper part of the brick combustion chamber at a convenient height for dropping. This company guarantees permanent satisfaction in its installation through supervised construction and periodic inspection.

Incinerator "D" is another splendid trash consumer, available both in portable and built-in types. Gas may be used as a fuel if the tanked variety is already part of the home equipment. The portable type requires very little space and can be connected to the existing chimney through a seven-inch pipe. This convenient burner can be operated continuously without heating the cellar, and reduces two bushels of trash to ash at each burning.

With the built-in incinerators made by this company, either the chute, or door-fed arrangement may be chosen, depending on the location of the chimney and the size of the serving flue. The flue may empty into the furnace chamber, either in the front or rear, and if the cellar-fed type is chosen, the large guillotine front door permits easy firing of refuse from the incinerator floor. These incinerators come in a wide choice of sizes and may have gas burners if desired.

Considerable latitude is possible when incinerator "E" is the make chosen. The portable type may be fired with gas or by its own power, using only the waste as fuel. It may be installed in the basement with a service hopper in the kitchen, connects into the boiler flue, and comes in three sizes.

If gas is used, two burners carry the flame over the top of the grate through the mass to be consumed. A clock device controls the gas automatically.

The built-in-chimney type, too, has variations to suit all purposes. The brick chamber, like those with other

makes of this type, is constructed at the base of the chimney. The receiving hopper is located in the kitchen. A special gas burner may be installed protected by specially formed brick to completely dispose of all damp material. This gas need be used only in emergency when the trash contains large quantities of moisture. Otherwise, it will operate on its own fuel.

Then, this company can also furnish a type which burns coal, wood or charcoal. Where bottled gas has not been included in the home equipment, this makes a superlative solution of the trash problem.

Still another long-established company is the builder of incinerator "F", a self-contained cellar unit which can also be installed out-of-doors. This comes in various models, excellent for the large home. Refuse is fed through a large door in the front, and coal or wood may be used as auxiliary fuel.

A simple yet efficient incinerator is "G" made of casting and steel plate with a two-bushel capacity only. This requires no gas, consuming its rubbish from the top down, with only the aid of the ingenious construction which makes for a constant air circulation.

Still another variation in convenience is furnished by incinerator "H", a self-contained, portable unit, which operates as easily as a kitchen stove automatically controlled. While this is fed from the basement, a unique feature is the rubbish chute from the kitchen to the basket located in the cellar. An automatic device warns when it is time to go to the cellar and empty the basket into the incinerator.

Incinerator "P" is a unique development of the portable type. Installed directly under the kitchen, the feed door is placed in the kitchen floor. By sliding this door with the foot, the trash or garbage is deposited into the tube leading to the combustion chamber. Then the lower door opens, deposits it into the incinerator itself, and the door automatically comes back.

Gas may be installed, if desired, in this model. The entire combustion chamber, grate, top, bottom, door and burner are of cast iron, held rigidly by steel framework. No extra flue is required.

FOR THE LARGE ESTATE

The manufacturers of incinerator "C", mentioned above, have developed an out-of-door model especially designed to consume the varied forms of waste characteristic of the large country place. This incinerator is a brick enclosed chamber with a waterproof roof and brick or steel chimney. The ingenious construction permits of burning wet or dry refuse, using wood or coal as a supplementary fuel if the amount of rubbish is not sufficient for the complete incineration of wet garbage. Cans and bottles are flame-sterilized and later removed with the ashes. It operates continuously and both wet and dry rubbish may be fed while it is burning.

Two sizes and several models are offered for choice, and the layout is made by the company's representative who advises on which type best fits into the purchaser's local conditions.

(Continued on page 98)

Linen Damask is GENIAL at Dinner



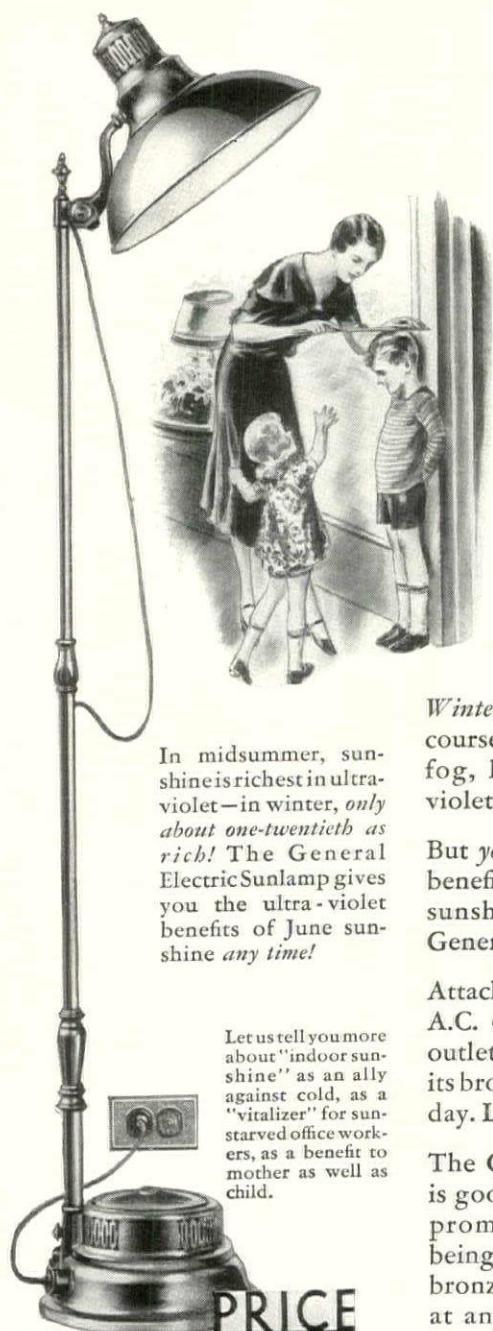
ON THE dinner table, Linen Damask is friendly as candle-glow—serene as twilight. When the cares of the day are at their ebb, hospitality sparkles with laughter and shines with peace. Linen Damask creations by Irish and Scottish craftsmen offer many patterns, designed especially to enhance the genial atmosphere of the dining room at dinner.

Many lovely designs in Linen Damask for all occasions are pictured in a new booklet—"New Beauty in Linen Damask Tablecloths." Send ten cents to cover mailing, addressing Dept. VC-1, The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES

How they grow EVEN IN WINTER!



**THE GENERAL
ELECTRIC
SUNLAMP
GIVES THEM
THE BENEFICIAL
ultra-violet
OF THE MID-
SUMMER SUN**

OF course you've noticed how the children grow in summer sun.

Sunshine floods their skin with ultra-violet radiation. This tends to develop Vitamin D potency. Young bodies retain and use more mineral salts. Bones grow stronger... teeth sounder.

Winter sunlight slants along a longer course through clouds, smoke, fog, loses most of its ultra-violet. It's devitalized!

But your children can have the beneficial ultra-violet of June sunshine... all winter with a General Electric Sunlamp.

Attach its cord at any ordinary A.C. 60 cycle, 110-v. lighting outlet. Let the children bask in its broad beam a little while each day. Like playing on the beach!

The General Electric Sunlamp is good for the whole family... promoting health and well-being. See the four handsome bronze or ivory-white models at any General Electric Sunlamp dealer's TODAY.

Let us tell you more about "indoor sunshine" as an ally against cold, as a "vitalizer" for sun-starved office workers, as a benefit to mother as well as child.

PRICE

\$ 69⁵⁰

Section LG-112A,
Merchandise Dept.,
General Electric Co.,
Bridgeport, Conn.

Tell me more about the
General Electric Sunlamp.

Name

Address

GENERAL ELECTRIC
SUN LAMP

Various Types Of Incinerators

(Continued from page 96)

He may suggest that it be installed in a hollow on a hillside, or out in the open. The construction is supervised, employees instructed in the use of the incinerator, and periodic inspection made to see that it is operating with greatest efficiency. The parts are supplied knocked down, by the manufacturer, and the erection is usually done by a local mason.

A still more elaborate model put out by this same company provides the most superlative design and workmanship. These incinerators are an adaptation of the industrial incinerator. They are built by the company's own manufacturers, of special brick made to their own formula; the frame is of steel. The company's representative gives full cooperation in selecting the correct type for individual needs.

The manufacturers of model "D" also make a splendid outdoor model. Their equipment consists of an angle-iron frame, grates, doors and the services of a competent supervisor at the time of installation. The frame is bricked in by a local mason, according to drawings which they supply.

This firm has used a rubble stone treatment on the outside of its incinerator, to harmonize the appliance with its surroundings. The interior parts are scientifically constructed to consume wet and dry rubbish thoroughly and quickly. Wind, contour of the ground, view, etc., are all taken into consideration when the location is determined.

An unobtrusive and inexpensive, yet effective incinerator is model "J", in appearance not unlike an ordinary ash-can, with cover and screened chimney. Alternate layers of dry garden trash or other burnable material and wet kitchen waste are placed in the capacious can, which may be had in from 4½ to 8½ bushel capacity, the latter large enough to serve a really large home. When the burner is filled, a match is touched to the contents and it is allowed to quietly burn itself out.

Model "K" is similar in construction and comes in three sizes. As an improvement on the out-of-door bonfire, these small conveniences have much to commend them, and while they will naturally burn out in time, they are highly satisfactory.

Ernest Henry Wilson, 1876-1930

(Continued from page 50)

upon him. The Victoria Medal of Honor, the Robert White Medal, the Geoffrey St. Hilaire gold medal—three out of a hundred awarded him—a Master of Arts from Harvard, and a Doctor of Science from Trinity, are only a few of the expressions of respect and admiration granted the man.

Scarcely a fine garden in America or England but is richer for his discoveries, for the beauty that is found in the Davidia Tree, Cornus Kousa, the Regal Lily, the Tea Crab, the Beauty Bush and a score-odd of new Honeysuckles, Spiraeas, Deutzias, and Cotoneasters. No generation can measure the fruit of such discoveries, for long after this generation is dead and gone, their beauty will be renewed each year.

Coupled with his genius in exploration and botany, we of HOUSE & GARDEN point with pride to his writings. A careful author, possessed of a magnificent memory, an enthusiasm and a love of plant material that were yet restrained to an accuracy of expression that made his judgment positive and lasting, his writings will long live both as text books and as popular studies. His first book, *A Naturalist in Western China*, appeared in 1913. His last, made up principally from his writings in HOUSE & GARDEN, was published in 1930 under the title *Aristocrats of the Trees*. Nine other volumes stand as garden classics of America. A series, of which the article in December HOUSE & GARDEN must be the last, waited to be combined in still another book on the subject of *Trees and Shrubs for Various Purposes*.

Wilson's capacity ended not with plant discovery, but to the last his very articles in HOUSE & GARDEN indicate his desire to "follow through" so that his discoveries might find a place in every garden. Thousands of readers of HOUSE & GARDEN who have

written him for advice and for sources of the material he so splendidly described have seen the expression of the practical nature of his life. The nurseries of America have felt the effect of his leadership and in years to come will sense even more definitely the fruit of the effort he expended in making the taste and beauty of the material available for American gardens.

When Mr. Wilson first began writing in HOUSE & GARDEN in 1924, a mere handful of the plants of his discovering was available for American gardens. Growing numbers of them today are listed for your purchase. Of the Regal Lily, for instance, one grower reports that he has sold 50,000 bulbs and is now growing 1,500,000 seedlings. It is impossible to give a figure of the total number of bulbs of this beautiful Lily that have been planted in American gardens. One nursery has sold over 100,000 Beauty Bush (*Kolkwitzia amabilis*) and is today growing many more.

Upon Ernest Wilson his honors rested lightly. He was too busy spreading a love of trees and plants to think of honors, too busy widening the circle of his friends the world over. A big man, physically, he had a rugged, stocky exterior, a twinkling eye and a great capacity for comradeship. Men at once admired and respected his learning and experience, and their admiration soon grew to warm affection. Those who truly loved the trees he loved were his friends. His best memorial is in them—in those trees and shrubs and flowers that he brought back from the hinterlands of the world for the garden's adorning.

"He shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper."

—RICHARDSON WRIGHT

"It took us a year and a half to get this right"

★ Schrafft's Chippendale Assortment. Small, delightful pieces with choice centers of fruits, nuts and delicacies.

Emily Post says:



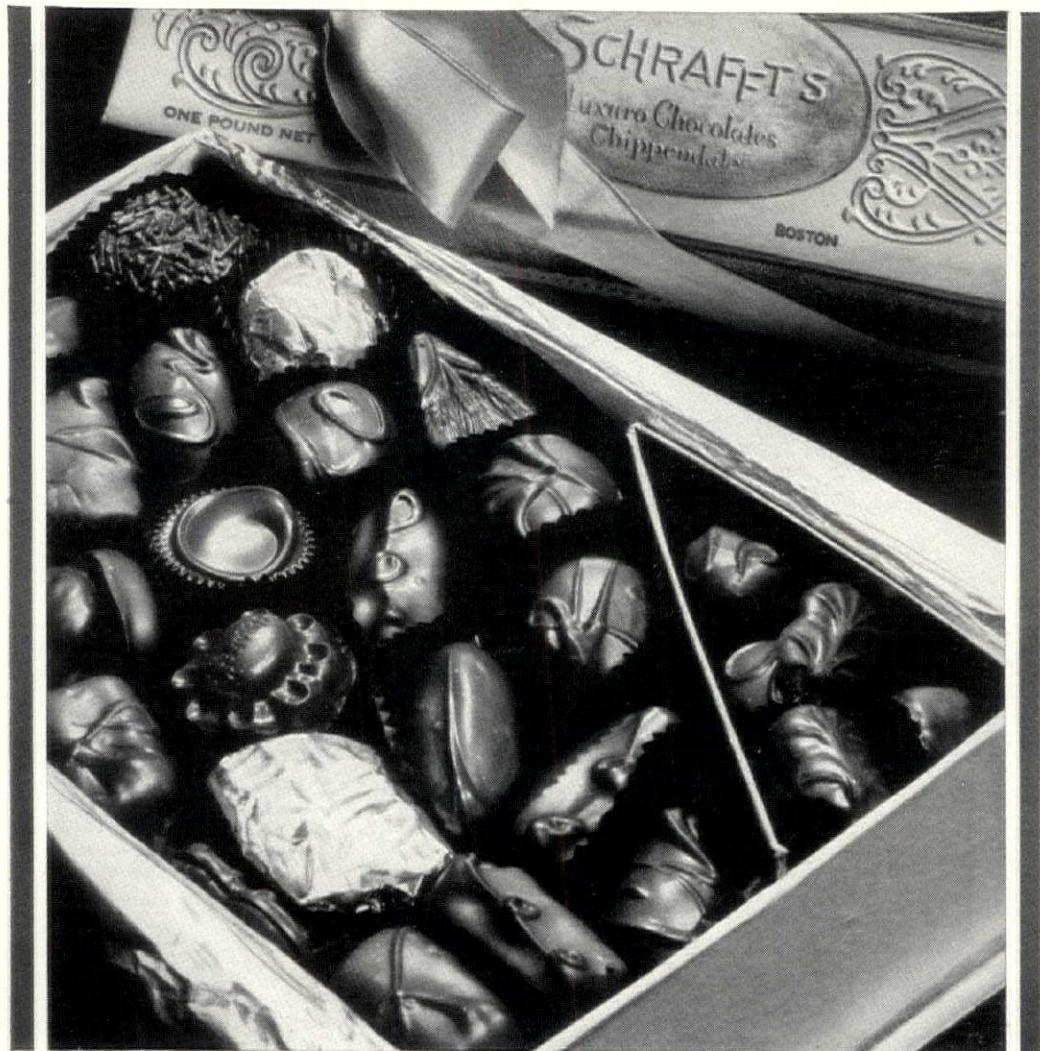
EMILY POST

JAMES J. ROBERTS FOR THE PHAGE

WHAT IS THE SMARTEST WAY TO SERVE CANDY AT A BRIDGE PARTY?

"Candy is usually left in the box in which it was bought except when it is to be eaten at the dinner table. After passing it to her friends, the hostess leaves the box with its lid open on a near-by table, so that people can help themselves."

"Perhaps the smartest way to serve candy at a bridge party, is to put it in boxes of glass, china, or chromium steel. On small tables set between each two players place one of these boxes filled with assorted candies. Choice of varieties depends upon personal taste. The one requirement is that they be not sticky and not too large."



Searching the odd corners of the earth for the finest ingredients ~ ~ ~ tracking down certain elusive flavors we knew to be hidden in certain candy recipes ~ ~ ~ watching people's eyes gleam over pieces they particularly liked in the Schrafft stores. A year and a half of this ~ ~ ~ and then we put this choice Chippendale Assortment together. That is the Schrafft way.

SCHRAFFT'S

Chocolates and Selected Candies

THESE DAYS . . . MORE THAN EVER



WATCH YOUR HUSBAND

Days of business tension . . . market calculations. Days and nights of nervous strain, unceasing worry. Now, more than ever, watch your husband. Where worry fails, a winter respite wins. Sail away on a colorful, restful cruise by *White Star* or *Red Star Line* . . . with your husband.

MEDITERRANEAN CRUISES

by *White Star Line* in cooperation with Thos. Cook & Son.

HOMERIC

The *Cruise Supreme* on the *Ship of Splendor*, Jan. 24, 45-57 days, \$850 up, 1st Class. \$454, Tourist Third Cabin. Calling at points of principal interest, including Algiers, Naples, Athens, Istanbul, Holy Land, Egypt, etc.

BRITANNIC

Also the great new motor liner *Britannic*, sailing from New York January 8, 46 days, \$750 up, First Class. \$420, Tourist Third Cabin. All Mediterranean Cruise rates include complete shore program.

WEST INDIES

12 to 19 days—brilliant itineraries, including Port au Prince, Kingston, Colon, Vera Cruz, Havana, Nassau, Bermuda—*Britannic* (in cooperation with Thos. Cook & Son) and *Lapland* during February and March. \$123.50 up. The only cruises to visit Mexico.

Write to Desk F, No. 1 Broadway, New York, for the free booklet, "Watch Your Husband," telling about these wonder voyages. 30 principal offices in the United States and Canada. Authorized agents everywhere.

WHITE STAR LINE RED STAR LINE

International Mercantile Marine Company

Recent Developments In Building

(Continued from page 83)

We may blow electric lights on or off, open doors, operate elevators or perform any other task with this gadget. It can render numerous services to the invalid. For the experimenter it has all the possibilities possessed by photo cell, thyratron and the other radio by-product tubes.

PIPE COVERING

PROVIDING a high degree of insulation against heat losses as well as protection against freezing, a mineral felt pipe covering has a steel jacket which can be lacquered or painted any color to match surroundings. For steam or hot water pipes, this material will conserve fuel, improve heat distribution and enhance appearance.

The thermal efficiency claimed for this covering is double that of 85 per cent magnesia and six times that of asbestos cement. It is fire and vermin proof, it can stand repeated contraction and expansion, it is non-absorbent and does not mould or rot. It has a long life with little or no upkeep; it is installed very quickly.

The steel jacket, with seam of interlocking flanges, makes for quick application and a sanitary finish, a trim job that requires no canvas wrapping or pasting. Pipe bands cover the joints and lock the sections together. Sections are 18 inches long. This covering is made to fit pipe up to six inches in diameter.

For insulating boilers and water heaters, blocks of this mineral felt may be secured. These are pliable and will conform with all curves. Thermal changes will not crack them. There is no waste, as various sizes are made, or a combination of sizes may be used to exactly take care of any size furnace or heater.

HUMIDITY CONTROL

AN instrument designed to automatically gauge and control air moisture, just as a thermostat gauges and controls heat, is an exclusive feature of an air conditioning equipment designed for homes. This control can be set for any desired relative humidity and, we are told, will maintain that humidity with a variation of less than three per cent plus or minus.

This instrument, and the equipment of which it is a part, is interesting because no subject of contemporary living is receiving as much attention as that of proper humidity in dwellings. Bodily health and comfort provided by air that is controlled as to heat and moisture is the chief appeal of this unit. Recirculation of air, and air washing with consequent elimination of dust and germs, are other desirable features.

In operation, air is driven over a surface of water in sufficient volume so that it takes up its required moisture and releases its dust and odors. Heat evaporates the water. A fan and a motor recirculate the air. Automatic operation of motor and fan, coupled with automatic regulation of water flow, produces an evenly controlled moisture content of the air. This conditioner is designed and constructed for use with vacuum-steam, hot water or one or two pipe systems. The manu-

facturer recommends that it be located in the first floor hall; it may be recessed.

The cabinet which houses the unit may be finished in any desired hue. Water at the rate of 12 pounds an hour can be evaporated. Motor will not interfere with radio reception; it operates on the usual house lighting current. The aluminum disc fan is noiseless and delivers 150 cubic feet of air per minute. Current used by motor and solenoid valve, which controls water flow, is less than that used by a 60-watt lamp. Oiling is done once each heating season. A special control synchronizes the action of the conditioner with a thermostatically controlled furnace or boiler.

CENTER HINGED WINDOW

PLEASING and symmetrical, yet durable and strong, there is a window of solid rolled steel or extruded architectural bronze available for the better residences, which opens from the sides, bowing outward at the center. Guaranteed to operate smoothly, easily and noiselessly, yet tested and found to be wind, weather and dust tight under 140-mile wind velocity, all parts of this fireproof window are easily accessible for cleaning or painting from the inside.

These units provide ventilation without drafts because of the center hinging of the sash from top to bottom. This ventilation is accomplished by bowing the sash open to the extent of a catch hook attached to the center upright. It gives a fresh air intake at the bottom and an exhaust opening at the top, with no opening at either side, so forming a flue; the escape of stale air at the top creates a partial vacuum which draws fresh air in at the bottom.

Weather stripped at the factory, there is no metal-to-metal weathering contact, all contacts are metal to felt; this prevents cold drafts, dust or odors from entering and heat from leaking out. When equipped with stops—a special locking device—the sash may be opened only to a fixed point, so preventing children from falling out and undesirables from entering. Window guards and heavy grilles are not needed.

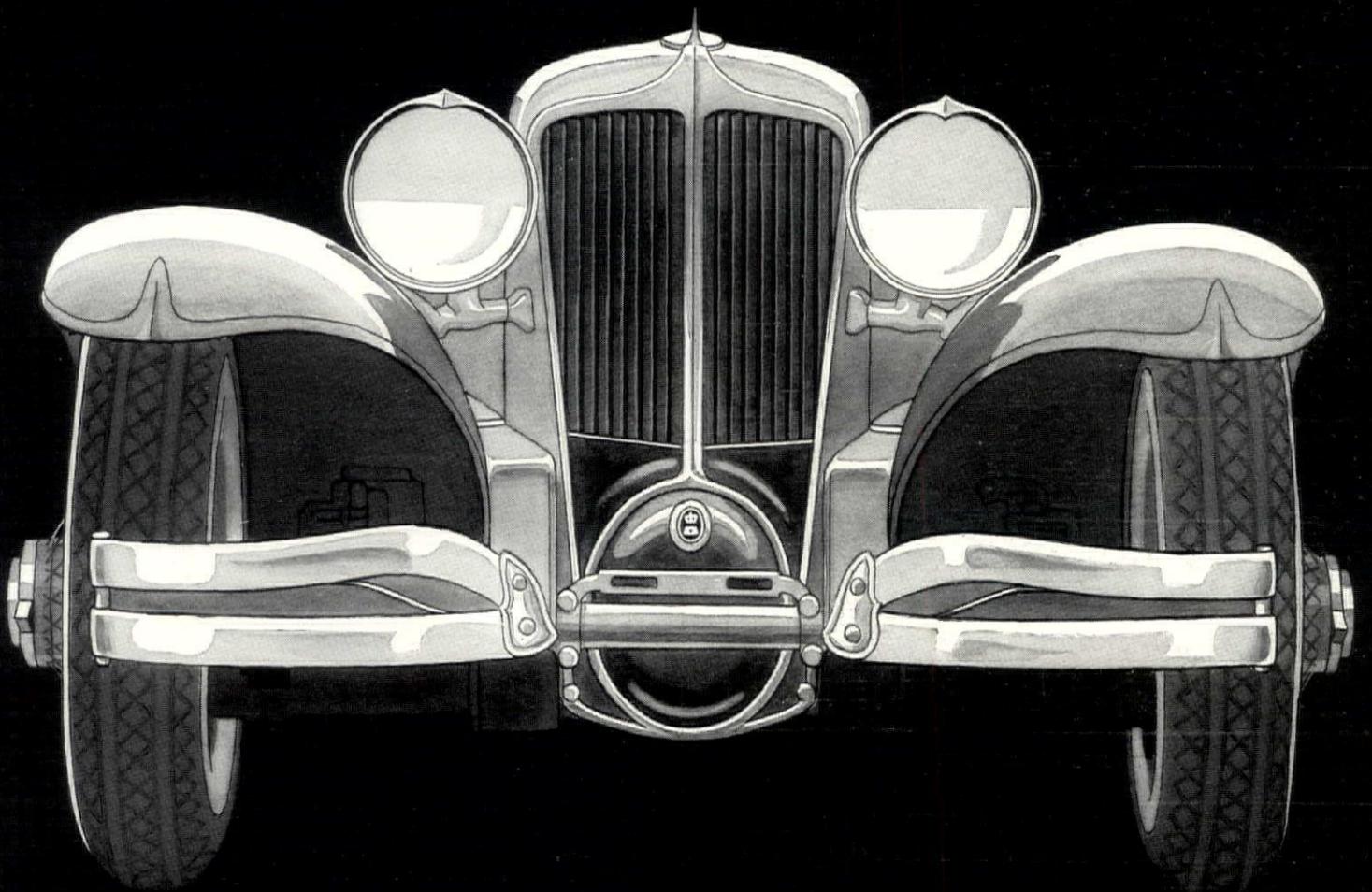
Where severe weather conditions make double windows necessary, in-swinging casements on the inside may be used. Rolling type or in-swinging screens are easily applied. Draping presents no problem.

The windows may be in groups of one or more pairs of sash. They require no special skill for setting and are readily glazed; hardware is furnished. Sash are continuous from sill to head with no light obstruction by horizontal meeting rails. There is no track mechanism to accumulate dirt or water, no weight boxes to invite drafts, no pulleys or weights to get out of order.

Sash may be opened to any desired angle. When catch handle is turned, sash may be pushed partly open; a slight pull at the edges of the sash, toward the center, opens the window to full extent. Pushing edges of sash away from the center brings the

(Continued on page 102)

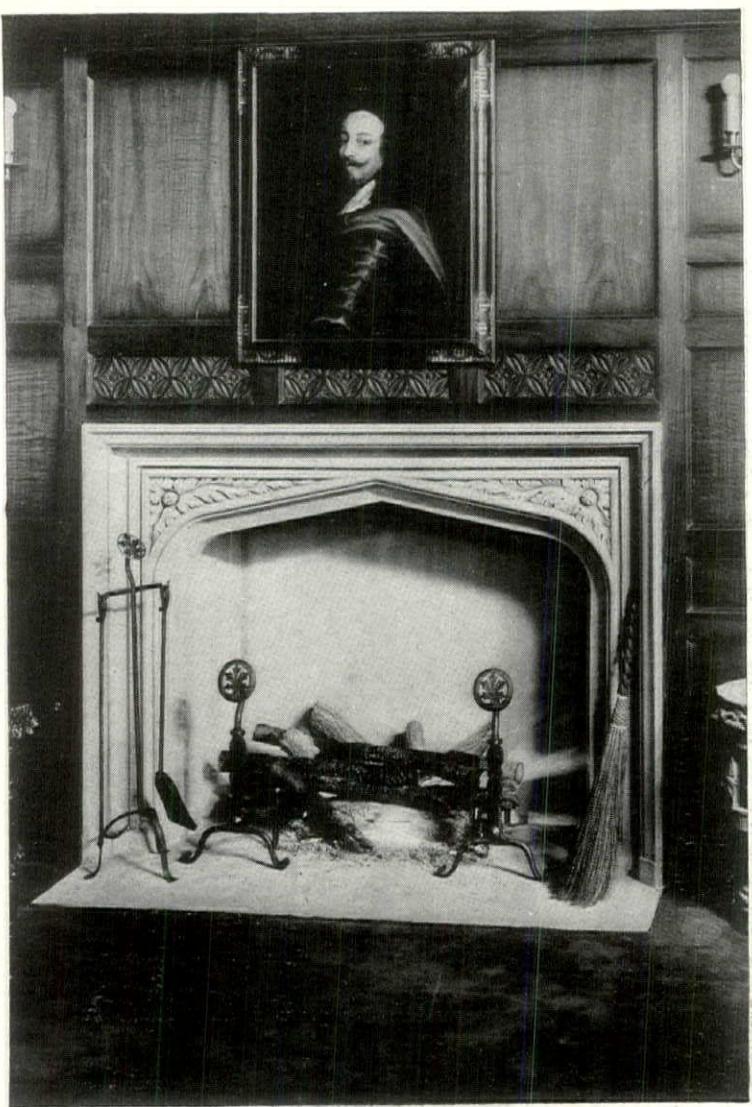
CORD FRONT DRIVE



Also Exclusive in Safety

SAFETY should outweigh all other considerations in the selection of your vehicle for personal transportation. Even comfort, both mental and physical, is dependent upon SAFETY. Body styles, the number of cylinders and all other features become mere details when compared with the outstanding need for SAFETY. Because it is structurally different from all other cars, the Cord front-drive offers exclusive SAFETY advantages. These priceless advantages are appreciated

most under adverse road conditions when the need for SAFETY is emphasized. These advantages result from a combination of low center of gravity, the fact that the Cord is *pulled* instead of *pushed*, amazingly easier steering, less driver-effort, surer control, and better roadability. In exact ratio as you value SAFETY you owe it to yourself to inspect and drive the new improved Cord and learn from experience why its advantages are obtainable in no other automobile.



EARLY ENGLISH FIREPLACE

TUDOR MANTELS . . .

In Art Stone

FEW homes today are complete without a fireplace, for the hearth is truly the heart of the home. The lovely grace and beauty of an Art Stone Mantel with the cozy warmth of an open fire reflect an atmosphere of luxurious comfort resplendent with charm. Nothing does contribute so much to the embellishment of the home as the mantel.

The texture, color, durability, beauty and finish of Art Stone Mantelpieces are equal in every way to that of natural stone.

*Period and modern designs.
Modest in cost. Easy to install.*

Art Stone Mantelpieces

In All Periods

LOUIS GEIB ARTHUR P. WINDOLPH
JACOBSON MANTEL & ORNAMENT CO.
322 East 44th Street New York, N. Y.

Recent Developments In Building

(Continued from page 100)

handle within easy reach for closing and locking. Hinged or fixed transoms are available, as are round or square heads, and any desired arrangement of muntins.

BRONZE STEEL BUTTS

CAST bronze butts, commonly referred to as hinges, are now made with steel bushings at all bearings. They offer the owner the rust-resisting quality of bronze with the durability, under constant wear, of steel. Screws supplied are bronze and the steel pin is bronze plated.

These butts are fabricated so accurately that the tolerance of variation is but three one thousandths of an inch. This insures even bearing at all friction points or, in other words, doors that function smoothly year on end. For exterior doors more than one and three quarter inches thick, ball bearing butts should be used. Doors over seven feet high, or even a little less, need three butts, the third not so much for carrying capacity as to prevent the door from warping.

You may be interested to know that a hinge is screwed to the face of a door or shutter, while butts are screwed to the butt-edge of door or window and against the frame.

SMARTER KITCHENS

IN the kitchen, a pleasing, colorful unity may be accomplished if table top, work tops of cabinets and dressers, window sills, baseboards and wall paneling are of a synthetic material now being offered. But its use is not limited to the kitchen. In living room it may appear as fireplace facing, window stool and as a top for tables. As

wainscot for breakfast room or basement den, as a wall finish in the bathroom, or as bedroom trim, this product may enter the house through almost any room.

From a lining for loom box-castings in textile mills, and railroad track insulation, where block signals are used, to a finishing material for homes is the transition accomplished by this material made from a resin and fibrous sheets of paper or duck. It is quite likely that the timing gears in your car and certain parts of your radio are also made of it.

There are a dozen finishes including jet black, polished or satin; two marbles, verde antique and Belgian black and gold; five wood finishes, three walnuts, mahogany and oak; solid colors such as red, green, blue and grey, and three art moderne patterns. These are fast to light, and available in high gloss or dull surfaces. Being smooth and non-absorbent, it is sanitary and easily cleaned. It lends itself well to home modernization.

Because it is practically inert chemically, it will not "breathe in" stains, and because it will withstand moisture, even upon immersion, it will not absorb staining acids or alkalies. It is weather proof and "stays put" no matter how temperatures may vary. Cigarettes and cigars will not burn it. It cannot crack or craze, warp or shrink, and liquids spilled upon it can do no damage. It is immune to alcohol and solvents.

It is as strong as cast iron. It cannot swell; it has elasticity and it absorbs shocks without a ringing vibration. It is supplied in a variety of forms and sizes. In short, it is one of many new building materials we would have thought impossible of production a few years ago.

Questions Readers Have Asked

(Continued from page 88)

go in them the more confused I become, so in the end I usually order eight times too many items that I don't need, and not half enough of those that I do.

This is idiotic, I know, but what is a poor girl to do? You have helped on my garden problems so valuably in the past that I seem to turn to you in any kind of horticultural misery. Please, please, can you suggest a way for me to escape this annual mental chaos? Just a straw to catch at would be a blessing!

H. W. M.

In the first place, we don't think you're idiotic—merely enthusiastic, which is a good way to be. All you need do is apply a system and stick to it.

If you have made no list or notes of the things you know you want (incidentally, this ought to be compiled from time to time the year through, as you see, hear or think of especially desirable plants), the first step to take is to get yourself a good large

sheet of paper and three sharp pencils.

Then take up the largest and most diversified catalog and go through it page by page. When you come upon an item which looks good, write it down on the paper, adding the page number for future reference. Unless the catalog has done it for you, arrange these items under definite headings—vegetables, fruits, perennials, annuals, vines, etc.

When the list is finished you will probably find it much longer than you could possibly manage to take care of. All right—take a fresh pencil and relentlessly cross out everything except what you can't possibly do without. Then copy off the survivors on another sheet and look them up in other catalogs, to see if they are offered elsewhere in finer varieties, quality or at more attractive prices.

The whole problem is one of sensible elimination. It becomes increasingly easy if, year by year, you keep a good notebook based on your actual gardening experiences and reading.



What lies beyond these lips . . . and yours?



Answer: millions of GERMS that threaten colds . . . coughs . . . sore throat

Perhaps you do not realize that in your mouth—indeed in most normal mouths—live millions of germs. Swiftly multiplying, they strive ever to cause disease.

Among them are the Bacillus Influenzae (influenza), Staphylococcus Aureus (pus), Micrococcus Catarrhalis (catarrh), and the Streptococcus Hemolyticus, germs associated with the common cold.

When body resistance is lowered by wet feet, fatigue, improper diet, or exposure to draughts and sudden changes of temperature, these germs frequently get the upper hand. The common cold, or sore throat, which is a frequent symptom of a cold, follows.

Surely you can appreciate the advantage of using full strength Listerine every night and morning. Listerine, as you know, while delightful and safe to use, is so powerful that it kills

germs in 15 seconds (fastest killing time science has accurately recorded).*

Under normal conditions of health, the morning and night gargle with it is deemed sufficient to keep germs under control. When, however, your throat is irritated, or you feel a cold coming on, it is wise to increase the frequency of the gargle to once every two hours.

Listerine used as a gargle actually reduces the germ count on mouth surfaces 98%. But, to maintain this reduction in times of illness, frequent gargling is absolutely necessary.

Always keep Listerine handy in home and office, and in your handbag when you travel.



At the first symptom of trouble, gargle with it full strength in order that you may get its full germicidal effect.

Remember that Listerine is nonpoisonous and really pleasant to use. It keeps the oral tract sweet and clean, and healthy. Moreover, it instantly ends halitosis (unpleasant breath), the unforgivable social fault. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

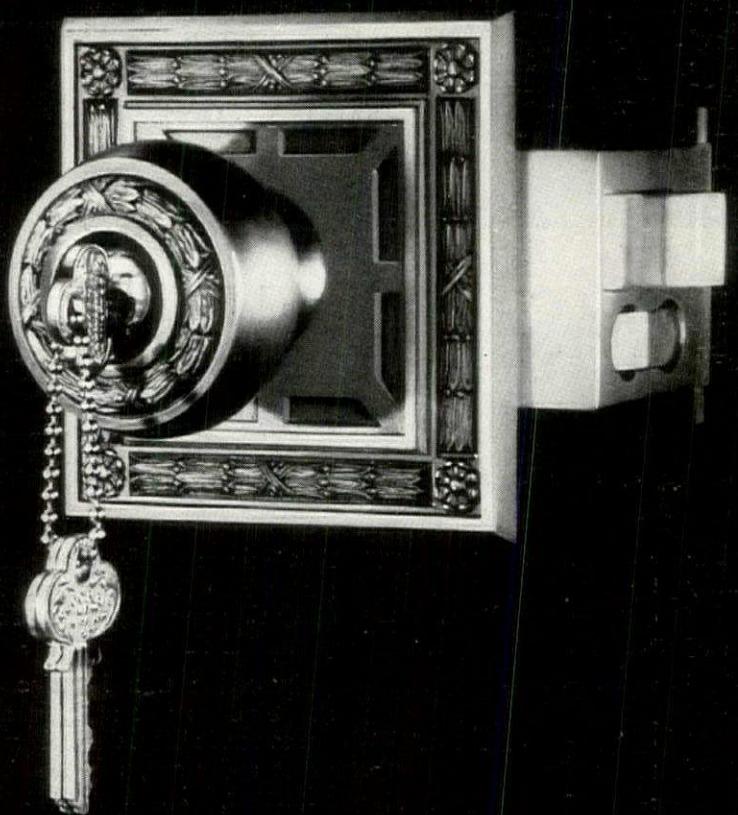
*Listerine is an ideal antiseptic because it is non-poisonous, healing to tissue, but fatal to germs. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs, used to test the power of antiseptics, yield to it in counts ranging to 200,000,000 in 15 seconds.

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Rock-Bottom Building Costs

(Continued from page 53)

building costs so that a normal proportion of the total investment may be supplied through mortgage funds. Interest rates have not been affected materially. Furthermore, mortgages that are now placed on a conservative basis will run for longer terms and will be less subject to curtailment in later years. An interesting side-light is that speculative building, which normally absorbs surplus mortgage money immediately following a period of depression, will not this year be so active as in former years, and consequently there will be less competition among borrowers for the money that is available.

Opportunity is knocking now in this month of January, but she may not repeat her call in the months to come. Now is the time to act, for prices may not long remain at their present rock-bottom level. The conditions justifying this statement are worth a brief examination.

Every spring shows a normal rise in building activity which usually takes life with the first breath of spring. There is no justification whatever for any belief that the spring of 1931 will not show a similar response. But in other respects, these coming months are abnormal. Building supply dealers have purchased very little material during the last six months; such buying as they have done has been from hand to mouth. Their stocks of lumber, cement, brick, building tile, windows and other minor supplies have dwindled through gradual absorption for improvement projects, repairs and the few building operations that have been steadily going ahead. The result is that with the first sign of renewed activity, dealers must replenish their stocks, and as soon as this collective action is felt by the manufacturers, it will result in the inevitable stiffening of prices. Some of this reaction has already taken place and more may be expected every week from now until the building season is well underway.

Two other factors favor immediate rather than delayed action. Building labor is still idle, but it is looking forward to employment in another month or two. A project started today will be from thirty to sixty days in

advance of normal activity. This means that common labor can be employed for the necessary excavation work, even through frost, at present prices. Masons will start the foundations before a demand for their services restores them to normal employment conditions. Carpenters, roofers, glaziers, plumbers, painters and all the rest of the trades will be working on a job started in January or February fully a month before they normally would find active employment. The bugaboo of winter construction has long since been laid to rest and need not enter present considerations.

This urgency for immediate action does not imply a sudden and complete return to normal cost conditions as soon as the ordinary building season opens. If the economic recovery of the nation is slow, one may safely expect less than normal costs throughout the coming spring. If the recovery is more rapid in its response to the stimulative efforts applied by President Hoover and the organizations following his lead, it is certain that he who delays will pay for his procrastination by missing entirely his present chance to build at rock-bottom prices.

Full advantage can be taken of this favorable buyer's market only by intelligent buying. Building practices that have proven their sound value in past years are even of greater value today. Quality construction and good design are essential if favorable loans are to be obtained. Plans and specifications should be prepared with exceeding care in order that competitive bids may be accurately figured. Good architectural supervision is more than ever profitable to the owner. But in an attempt to buy a bargain do not force the builder to an almost profitless job, for if the builder later has opportunity to take other work that will pay him a little on his time and skill, or if his credit is impaired through lack of earning power, the owner who tries to get something for nothing may be the loser.

Those who take advantage of present rock-bottom costs will not only be benefiting themselves to a substantial degree, but they will be aiding in the most practical way the recovery of national prosperity.

House & Garden's Bookshelf

CHINA, MOTHER OF GARDENS. By Ernest H. Wilson. Boston: The Stratford Company.

dom favorite plants with the names *Indica* and *Japonica* attached through haziness in the conception of such terms as "Indies."

THIS great work, of the man whose writings were as prolific as his travels were indefatigable and his discoveries in the plant world unsurpassed, sums up explorations, lasting eleven years, of an area exceeding that of the Atlantic States from Maine to Georgia, in that part of the world that is most richly endowed in its flora. Even before Mr. Wilson, and to a less degree his predecessors, had brought afresh many of the highly prized trees, shrubs and herbaceous and bulbous plants to the Occident, there came from the Flowery King-

dom chief interest is shown in the ornamentals, there is contained in the volume information about vegetables and trees of economic importance that may at some time be of great use generally. From two species of a low-growing tree is obtained oil that may become a substitute for linseed oil and which can be converted into excellent lacquers. The fact that the original India paper was a Chinese product suggests possibilities that as yet are being utilized to only a very limited extent.

(Continued on page 114)

Salubra Pattern No. 30877—silver bubbles and black modern motifs on a background of Bermuda Green—strikes the keynote of the color scheme in this bedroom in a Rumson, New Jersey, home. This is but one of hundreds of Salubra designs to harmonize with every type of interior—Period or Modern. Myers & Shanley, Newark, N. J., Architects.

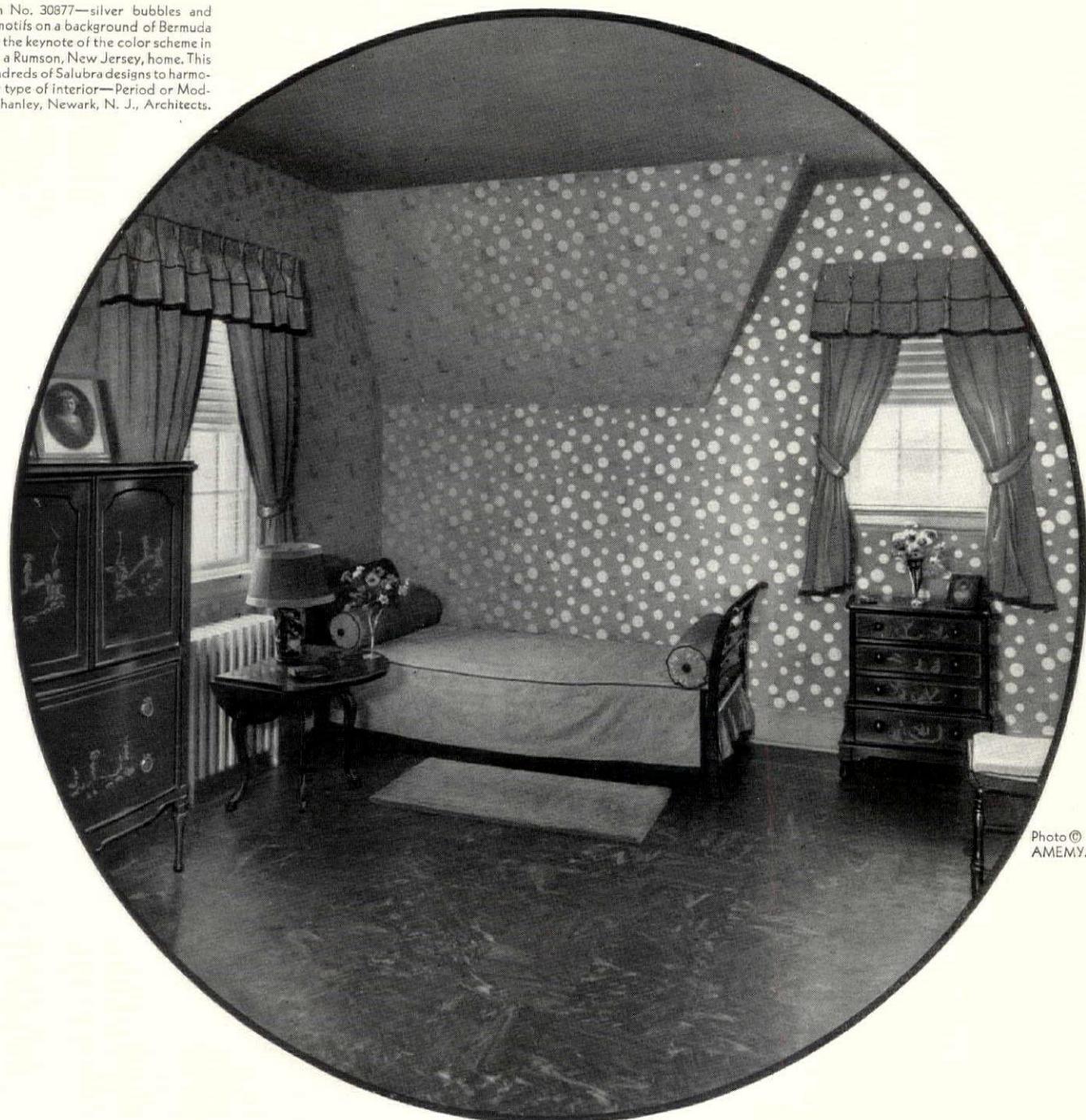


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AMEMYA

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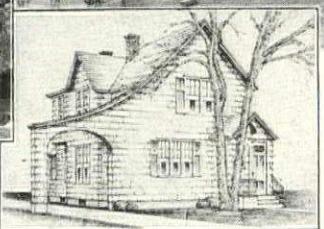
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Name.....
Address.....

Western Wildflowers

(Continued from page 69)

heart-broken because their accustomed and beloved moraine was not brought along with them.

But *Nil desperandum* is a cardinal tenet of all us gardeners; otherwise our delightful pursuit would lose most of its fascination and zest. So it is great news to learn that my guide and fellow plant-stalker, Darwin M. Andrews, has tackled and solved the problem of acclimation. He wrote me all about it last year, saying among other things:

"Almost all my mountain plants are now propagated here in my Rockmont gardens, from seeds, cuttings, or root divisions. (Wildflower preservationists and others opposed to collected plants please note.) As the altitude of Boulder, about 5,000 feet, is half way between that of the subalpine zone and sea level, everything I'm now growing is practically born acclimated; and the change to eastern gardens from mine is made without shock or growth disturbance of any kind."

I sent him a list and asked for duplicates of my refractory species; and they arrived in time to become established before winter came. All of them, I am glad to say, have flourished and bloomed profusely during the past season.

As regards those finicky addicts, like those of foreign alpine regions, they can be grown successfully in this section by anyone who has the knowledge, facilities and means needed to build a real moraine; and the enthusiasm and patience to supply their other cultural wants. The books on rock gardening by Farrer, Wright, Meredith, Sanders, Correvon and other experts, contain all necessary information about moraine gardening. Nevertheless, unless one is equipped with all these qualifications and means of instruction, it is, in my opinion, a thankless waste of time, energy and much money to go a-moraining.

FROM SEED

I have learned several things about the growing of American alpines during the past two years besides the advisability of acclimation for collected plants. One is that their successful culture is a much simpler matter than I, or any other Easterner apparently, has hitherto supposed. For example, let me say from actual experience that it is easier, less expensive and ultimately more satisfactory to grow coveted kinds from seed, although if a quick showing of bloom is desired, those pre-acclimated plants come in handy. As half a dozen or more botanical experts have recently made a business of seed collecting in as many different regions, seeds of about every known species of conspicuously attractive Rocky Mountain and Pacific Coast wildflowers can now be obtained. And the seedlings resulting from a wise selection of their offerings can be depended upon to develop into sturdy, hardy, soon-acclimated and permanently beautiful specimens.

Bear in mind, however, that seeds of plants which grow naturally at high altitudes should be sown in autumn, in coldframes; that the soil should be a 50-50 mixture of coarse sand and

peat moss, with just an appetizer, so to speak, of ordinary loam; and that the frames should be opened to receive a covering blanket during every snow-storm and the surface inside be allowed to freeze hard and often. All this will insure free germination the following spring. Treatment with a soil sterilizing preparation will prevent damping-off.

Among my other important cultural discoveries was the realization that while I had left undone a few things that I ought to have done, I had done an appalling number of things that I ought not to have done; so it is not strange that there has been no health in many of my supposedly cherished victims. Let me briefly confess to some of these sins of omission and commission and tell of my efforts to achieve absolution, so that you who read may heed and profit thereby.

ACID SOIL

Much time and trouble was expended and wasted in the beginning, testing soils in a futile endeavor to give each species the exact degree of acidity or alkalinity that prevailed and was noted in its natural habitat. In the finest and best regulated rock garden in the world—the Royal Botanic Garden at Edinburgh—the "Heather soil" of Scotland, naturally and distinctly acid, is the only soil used. For lime-loving plants this acidity is neutralized by perfect drainage and exposure to the elements—sunshine, rain, frost and snow. When I got home from a European jaunt, this policy was put into effect at once, in several parts of the garden, and my mountaineers that were so favored have rejoiced ever since and prospered mightily.

Another sin of commission was actuated by an obsession I had acquired somehow that alpine plants should be well nourished. This led me to start them off in a soil containing too much humus, which soon gave them dyspepsia, indigestion and yellow jaundice to a distressing extent. It did not take very long to diagnose the trouble, however, and the diet was changed. In a mixture of coarse sand and gravel, with not more than 10% leaf mold, the patients quickly regained their appetites and natural color, many making so vigorous a growth that they actually became diffusive.

My most egregious errors, however, were my fatuous efforts to duplicate Nature's way of supplying moisture up in the mountains and the Andrews method of modifying the intense heat of the midday sun, at the Boulder level. During summer the high Rockies are drenched almost daily with thunderous and garrulous downpours, which rarely last more than twenty minutes. They correspond to the similar Hawaiian phenomenon known locally in Honolulu as "Liquid sunshine." For two seasons I tried to imitate these brief soakers with the garden hose. Then, in disgust, I put the hose away; and the next year I went to Europe. All my plants thrived lustily during my absence on the customary normal rainfall with which we are blessed as a rule in

(Continued on page 108)



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Western Wildflowers

(Continued from page 106)

southern New York. Last year I locked up the hose and went to Colorado once more. Alas! little rain fell for weeks and on my return I found far too many of the alpines shriveled to dry brownness. What to do? I finally decided to sink a sponge under them. So I lifted them from several beds, took off four inches of soil, put in a two-inch layer of peat moss, replaced the soil and reset the plants. Then I applied a top dressing of mixed peat moss and stone chips. The sponge has worked beautifully throughout this year of unusual drouth, with only three good soakings from the hose. The peat moss has held the moisture about the roots and not a plant has been lost in the beds where it was used. Great stuff, that! Incidentally, last winter it was used generally as a protective mulch and effectually prevented heaving out of the plants from alternate freezing and thawing.

The Colorado sun is glowingly hot during midsummer, both in the mountains and among the foothills. In order to temper the heat somewhat my friend Andrews found it desirable to erect a sort of pergola, scantily clad with boughs, over his rows of alpines. Seeing this, I foolishly jumped to the conclusion that something of the sort should be done for my plants here in Westchester County. So I put a lot of them in the shade, which was just what they did not want in this domain of old General Humidity. It was a monumental misdeed, but I had the gumption to make atonement in time to save them; and they have since revelled in all the sunshine there was.

Such is the record of the most flagrant offenses against the peace and dignity of my garden inhabitants; yet, in spite of it all, there has emerged triumphant a goodly category of novel, charming and tractable garden material that merits a most cordial welcome from every enthusiast who longs to introduce an American note among the treasures of the rock garden and the border. And who among us does not?

Appended hereto are two lists of Rocky Mountain plants. The first contains those that are admirably adapted for the rock garden; the second, those that are better suited for the herbaceous border, although I have used several of the latter, with excellent effect, to give height or emphasis where either is desired, in the higher portions of the rock garden. In neither list is there a single species that has not been thoroughly tested in Eastern gardens for hardiness, ease of cultivation and notable beauty. Kinds that have been found at all difficult to grow have been rigidly excluded. So everything listed is confidently recommended and may be counted upon to give satisfaction if careful attention is given to preparation of the soil and other cultural needs.

It should be said, in passing, that there still remain in the mountain fastnesses untold and untried hundreds of lovely flowers, many of them as yet unknown even to explorers; and from them our garden flora may some day be further enriched.

Following the roster of plants the names of several growers and collectors are given. They have all been

found perfectly reliable and as they issue catalogs in which informative details as to height, time of bloom, habit of growth, etc., are supplied, together with brief cultural hints, they are well worth sending for.

ROCK GARDEN PLANTS

- Allium brevistylum*, rosy-crimson; early.
- Allium macropetalum*, pink; mid-season.
- Allium recurvatum splendens*, rose; late.
- Anemone patens nuttalliana*, pale purple; very early.
- Antennaria dioica rosea*, pink; summer.
- Aster canbyi*, soft pink; summer.
- Aster fulcratus*, rosy crimson; early autumn.
- Aster ptarmicoides*, bright white; summer.
- Calochortus gunnisoni*, light lilac; summer.
- Calochortus nuttalli*, white tinged lilac; summer.
- Campanula petiolata*, blue-purple; all season.
- Cardamine cordifolia*, pure white; spring.
- Chrysopsis pumila*, golden yellow; summer.
- Corydalis montana*, bright yellow; all season.
- Dodecatheon hendersoni*, rose-pink; spring.
- Dodecatheon jeffreyi*, rose-pink; June.
- Dodecatheon multiflorum*, pink; May-June.
- Dodecatheon pauciflorum*, rosy-lilac; May-June.
- Dodecatheon philoscia*, crimson; July.
- Draba chrysantha*, yellow; summer.
- Dryas octopetala*, white; summer.
- Dryas sundermanni*, fine white hybrid; summer.
- Erythronium coloratum*, rose; summer.
- Erigeron compositus*, white; summer.
- Erigeron macranthus*, various colors; summer.
- Erigeron salsuginosus*, rosy violet; June-July.
- Eriogonum ovalifolium*, sulphur-yellow; summer.
- Erythronium parviflorum*, light gold-yellow; spring.
- Geranium fremontii*, rose or pale purple; summer.
- Geranium nervosum*, white veined purple; summer.
- Geum (Sieversia) turbinata*, bright yellow; spring.
- Gilia aggregata* (biennial), scarlet; late summer.
- Gilia pulchella* (biennial), pink or white; summer.
- Kalmia microphylla*, pink; June.
- Leucocrinum montanum*, white, very early.
- Lewisia columbianum*, white striped pink; summer.
- Lewisia howelli*, apricot streaked rose; summer.
- Lewisia pygmaea*, crimson; summer.
- Lewisia rediviva*, satiny pink; summer.
- Liatris ligulistylis*, rosy-lilac; August.
- Lupinus plattensis*, pale blue, dark blue spot on standard; summer.
- Malvastrum coccineum*, copper red; summer.
- Oenothera brachycarpa*, yellow turning orange scarlet; summer.
- Oenothera caespitosa*, satiny-white

(Continued on page 110)

A certain house cost \$10,000. The heating installation cost \$950. It had been estimated at \$1,000, including \$200 for the boiler. The owner balked at the price and a \$150 boiler was substituted. He saved \$50.

At the end of the first year the boiler had wasted \$50 worth of fuel. The original saving was gone.

The \$50 waste continued each year. At the end of 5 years the loss was \$200.

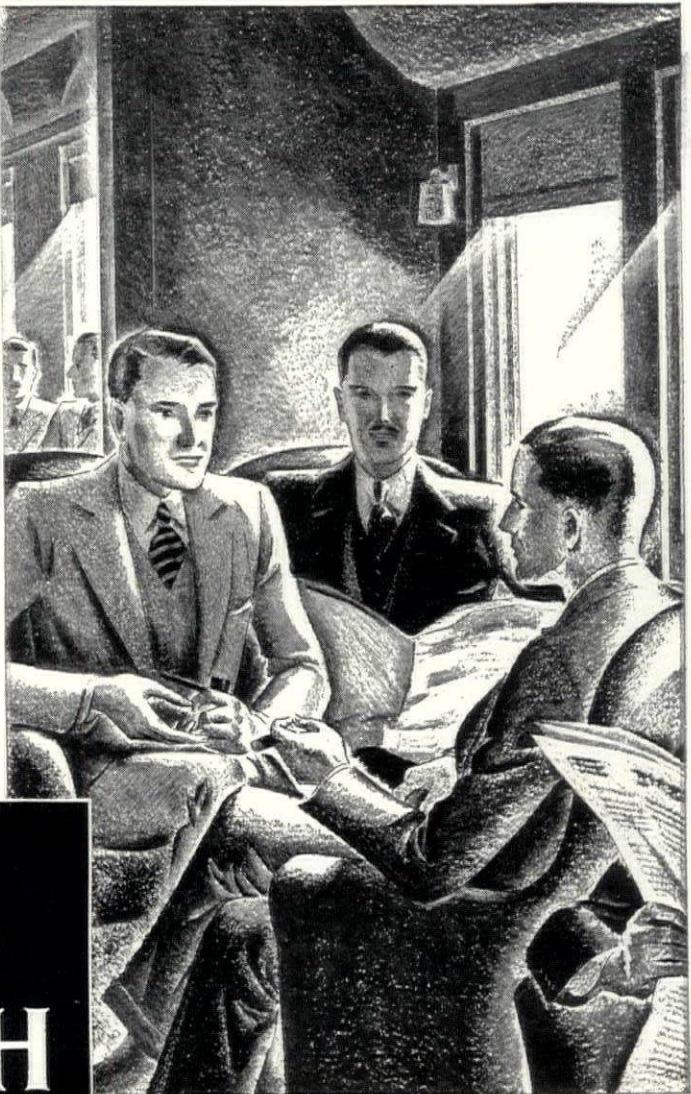
But suppose he had bought the \$200 boiler. At the end of the first year it would have saved \$50 in fuel. In other words the \$50 difference in boiler cost was paid for in one year.

The \$50 saving continued each year. At the end of five years the owner had saved \$200.

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Every year he was an additional \$100 worse off. Six years—\$500. Seven years—\$600. Ten years—\$900. Figure it out yourself. All for a measly \$50 saving.

What pitfalls await us mortals! If you are in this one, you can get out. If you are about to step in, you can avoid it.



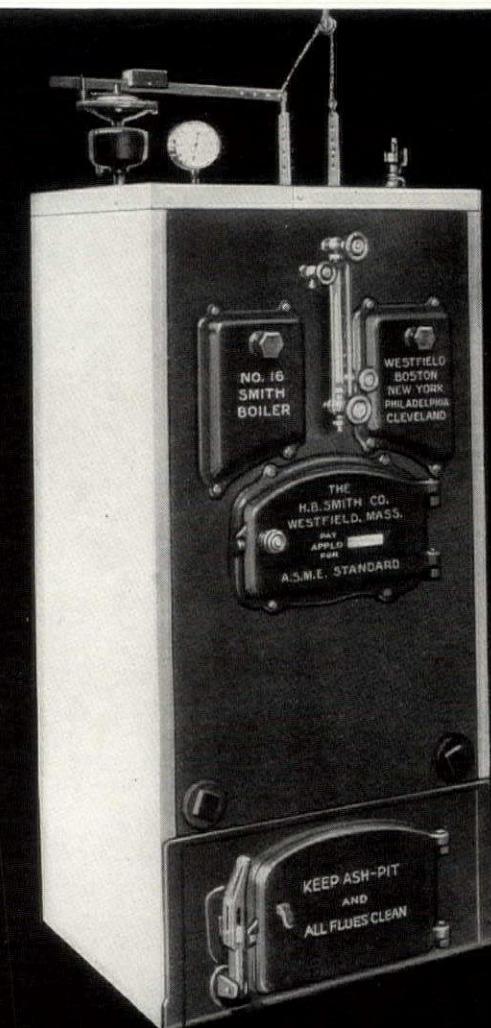
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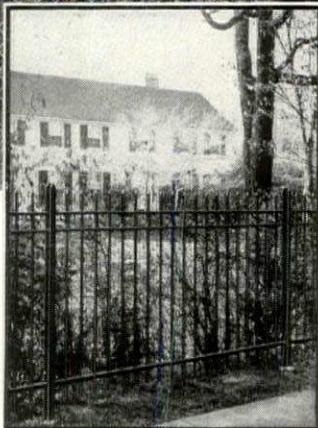
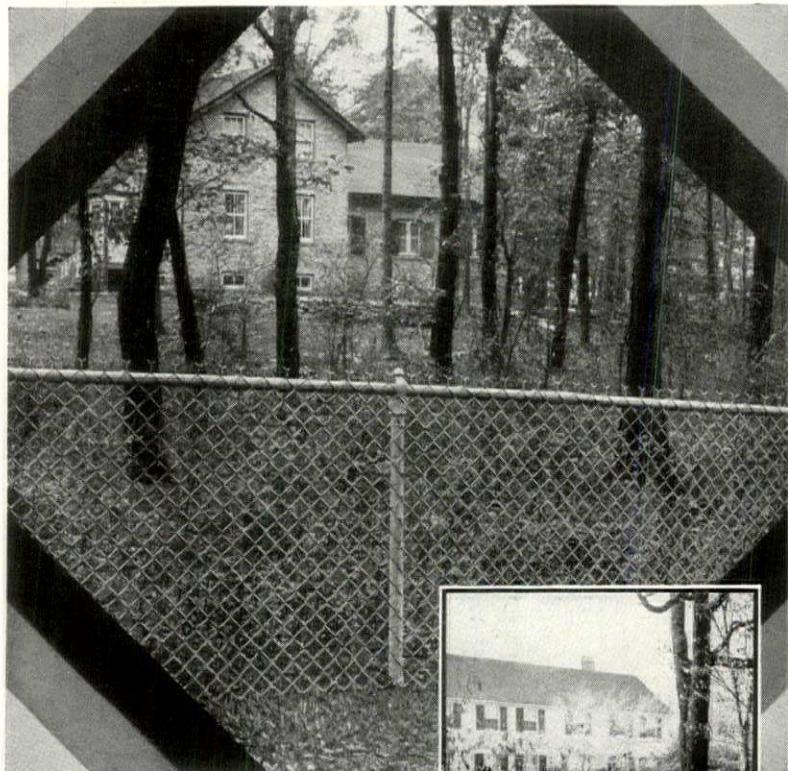
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and Wire Fabric is exclusive with Page

CHAIN LINK OR ORNAMENTAL WROUGHT IRON

Western Wildflowers

(Continued from page 108)

- turning rose; summer.
Oxytropis campestris, pinks and purples; July.
Oxytropis lamberti, bright crimson; summer.
Pentstemon albidus, very dwarf white; summer.
Pentstemon alpinus, deep blue; summer.
Pentstemon angustifolius, sky blue; summer.
Pentstemon eatoni, crimson; summer.
Pentstemon glaber cyananthus, rich blue; summer; fine border plant.
Pentstemon halli, purple-blue; summer.
Pentstemon humilis, intense blue; summer.
Pentstemon rupicola, cherry-red; summer.
Pentstemon secundiflorus, lilac; summer; fine for border.
Phlox adsurgens, pink; spring.
Phlox kelseyi, white; spring.
Phlox multiflorum, lavender; spring.
Polemonium carneum, cream flushed pink; June.
Polemonium confertum, intense blue; summer.
Polemonium pulcherrimum, China blue; summer.
Primula angustifolia, deep pink; July.
Saxifraga bronchialis, white spotted crimson; July.
Saxifraga rhomboida, white; early.
Sedum stenopetalum, golden yellow; all season.
Senecio fendleri, golden yellow; summer.
Synthyris rotundifolia, blue; spring.
Townsendia exscapa, white; early spring.
Townsendia grandiflora, white flushed lilac; summer.

HERBACEOUS BORDER PLANTS

- Abronia fragrans*, pure white, fragrant; July-August.
Aconitum autumnale, deep blue-purple; October.
Aconitum columbianum, blue; early summer.
Aconitum fischeri, bright blue; September.
Apocynum ambigens, pink bells, fragrant; summer.
Aquilegia chrysanthia, yellow; all season.
Aquilegia hybrids, "Rainbow blend," all colors; June-July.
Heleium hoopesi, orange; summer.
Lepachys columnaris, rich yellow; summer.
Lepachys pulcherrima, mahogany-red; summer.
Linum lewisii, pure blue; summer.
Mertensia lanceolata, blue; June-July.
Mentzelia decapetala, glistening white; summer.
Salvia azurea, bright blue; September.
Salvia pfitzeri, dark blue; October.

NOTE—The names of firms or individuals from whom the foregoing species may be obtained will be furnished upon application to House & Garden's Reader Service.

Painted Wall Finishes

(Continued from page 56)

surface, and has dried, the second is put on in the same fashion, etc. Considerable experimentation must, of course, be carried on by the amateur painter before he is ready to begin a spatter finish on his walls.

During the past few years a number of new materials have been introduced which make the problem of textured finishes less difficult. These materials may be applied directly over any ordinary plaster or wall board wall that has been properly prepared, and with them, designs, textures and innumerable color effects may be secured. Just as the stippled and scumbled finishes help in hiding cracks or other imperfections, so do these plastic materials add to the perfection of the surface in an even greater degree. A picturesque room from the English countryside or a room reminiscent of the warm colors and rough textures of the Mediterranean is equally simple to copy with the aid of plastic finishes.

Special paints are used for stenciled decorations, and usually they are of a semi-transparent nature rather than opaque. Care must be exercised in the selection of designs and in their

position. It is well to mark the wall with white chalk to assure proper spacing, removing the chalk after the stencil has been applied.

Glazed finishes are frequently used over textured or polychromed walls. The glaze gives the wall a smooth, sealed surface.

Enamels and glossy paints, while not frequently used for ordinary wall decoration, are indispensable for wall surfaces that require frequent washing. Enamel is also ideal for woodwork.

Woodwork and floors are of equal importance with the walls in establishing the character of any decorative theme. What finish the wood shall wear is greatly dependent on the desired ensemble, as well as on the grain and texture of the wood itself. It is well to keep in mind that sharp contrasts of color for trim and walls tend to outline each feature and consequently cut up the room and make it appear smaller.

Whether paint, enamel, stain, shellac, varnish or wax is applied, it should be over wood best suited to their use. This holds true for floors as well as for trim and other woodwork.

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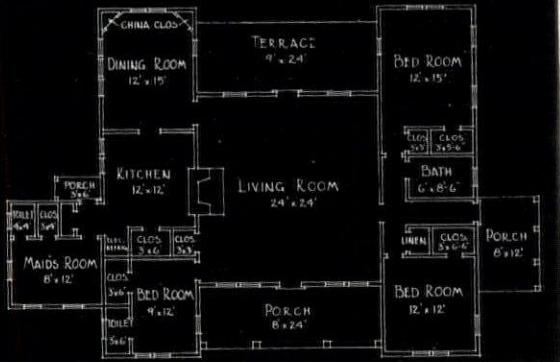
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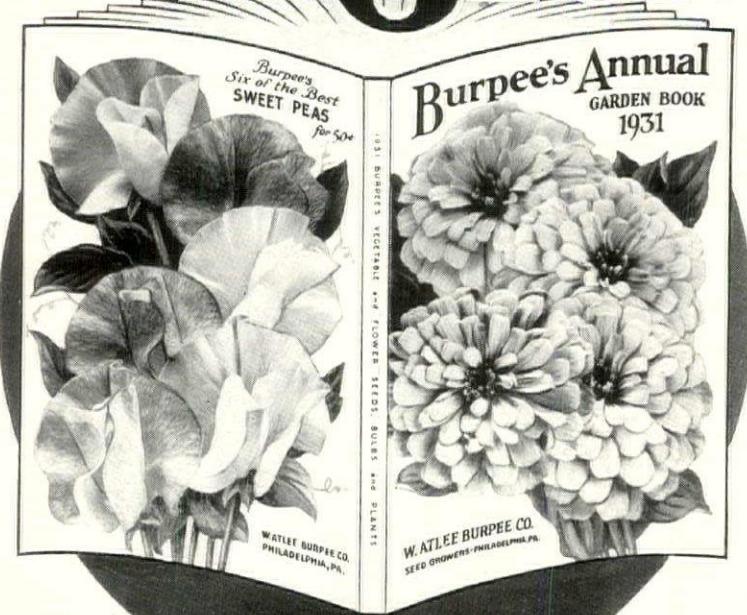
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Clove Gilliflowers Of Long Ago

(Continued from page 71)

odours." Parkinson in his great "speaking garden", his *Paradisi in Sole* (1629), devotes several pages to Gilliflowers, and the illustrations therein show them to have been almost as richly many-petaled as those we admire today. Thomas Lawson, that fine old gardener of the 17th Century, who wrote of his flowers in such a delightfully human way that his little book, *The Country Housewife's Garden*, makes enchanting reading today, admired Gilliflowers extravagantly, calling them the king of flowers "(except the Rose)" and "the most pleasant to sight and smell."

By the time John Rea began to write (1665) the Carnation Gilliflower was securely in the grip of the florists who were turning out innumerable varieties with great rapidity. Rea's *Flora* was the first important book to treat flowers from the standpoint of their beauty alone; of their physical properties, that loom so large in earlier writings, he says little or nothing. If I were going to make a truly old-fashioned garden I should use Rea's book as a guide. But Rea was a practical florist and though he loved his flowers he regarded them less romantically than did the earlier writers. He was the forerunner of those florists who split hairs about infinitesimal points and bred flowers to rule and measure. The simple spicy-breathed Gilliflower in their hands soon became less a flower than a mathematical problem. Rea published long lists of Gilliflowers, which he called July flowers, or *Carnophilis hortensis*, and tells us that the kinds most prized by fanciers were "well-striped, flaked, or powdered upon white, or blush with darker or lighter red, crimson or carnation, sadder or brighter purple, deeper or paler scarlet."

CONTINUED POPULARITY

Apparently the popularity of the Carnation as a florists' flower never suffered eclipse from those early times to our own. Innumerable treatises have been written on its culture and great names have lit the horticultural sky in connection with it. It was in 1859 that the First-class Certificate of the Royal Horticultural Society was instituted and it was won by a Carnation—Sir Havelock Henry, raised by Charles Turner of Slough.

Today Carnation Societies exist in most of the flower-growing countries of the world and Carnation Shows are of regular occurrence, while the sweet, gay flowers are grown literally by the million for the market. In old days the Carnation was accounted no less sweet than the Rose, no less beautiful than the Tulip, and undoubtedly it still holds its own with these worthy rivals. It has the advantage of being comparatively inexpensive to grow commercially and happily for us who are somewhat weak in what old Bodley called "purse ability", Carnations may usually be purchased at a comparatively reasonable price.

In England and on the continent Carnations are made much of for use in gardens, but in America we seldom see them adequately dealt with outside of greenhouses. There are special strains of hardy or border Carnations

to be had and they make the most lovely beds, blooming the summer through and furnishing innumerable bouquets whose sweetness is unrivaled by anything the garden can produce. For this purpose they should be started under glass, that is, in a greenhouse, a hot bed, or even in a sunny window, in seed pans or flats, not later than the end of February, somewhat earlier if possible. The soil in the pans should be a compound of good fibrous loam, burnt earth, wood ashes (a little) and a liberal amount of lime rubble and sharp sand—in other words a light, sweet, nourishing mixture. Do not use leaf mold or peat moss; they are anathema to Carnations, unless well limed. The seedlings will require ample ventilation and are never to be subjected to a very high temperature. When large enough to handle prick them out into small pots and when the central growth begins to get tall pinch it out to induce a bushy growth. Do not over-water but occasionally syringe the foliage to keep it clean and fresh.

SETTING OUT

When settled weather arrives the seedlings may be planted out in soil much like that in which they were raised, with perhaps a little more richness, but bearing in mind their abhorrence of leaf mold or any acid-making substance. Their situation should be open to the sun, sheltered if possible from high winds, but never hedged about or overhung by hungry shrubs or trees. Light, air, sweetness, drainage and a fat soil are their necessities. They will come into bloom by July.

A number of great names have made their appearance in the Carnation world in recent years in connection with these border varieties. The best known is probably that of Mr. Montague Allwood, whose strain known as *Allwoodi* is the result of crosses between perpetual flowering Carnations and the garden Pink. They are hardy over the winter and display many fine colors, but they are not as fine in form as the beautifully finished creations of Mr. Herbert, nor so brilliant as those of Mr. Maurice Pritchard of Christchurch, some of which are said to have the blood of the lovely, if crotchety, *Dianthus alpinus* coursing in their veins, nor so richly fragrant as the famous "Clove" of Mr. Douglas.

There are numerous other strains that will be found satisfactory. I am particularly fond of the old brilliant scarlet Grenadin Carnation which yields masses of lovely fragrant blossoms of a truly grand color, a large proportion, as with the other strains, coming double, and richly spiced as to fragrance. The Marguerites too are charming, being especially generous with their fringed, many-colored double blossoms. The Grenadins are perennial, but in severe climates are best carried over the winter in a cold-frame or potted up for the greenhouse. The Marguerites are annuals—good for one season only.

While the border Carnations are less perfect from the point of view (Continued on page 114)

THE GARDEN MART

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Gardening, 1931

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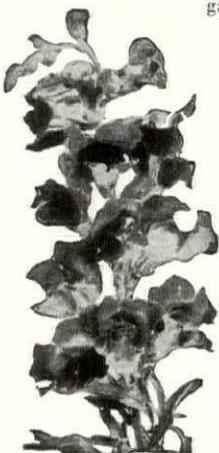
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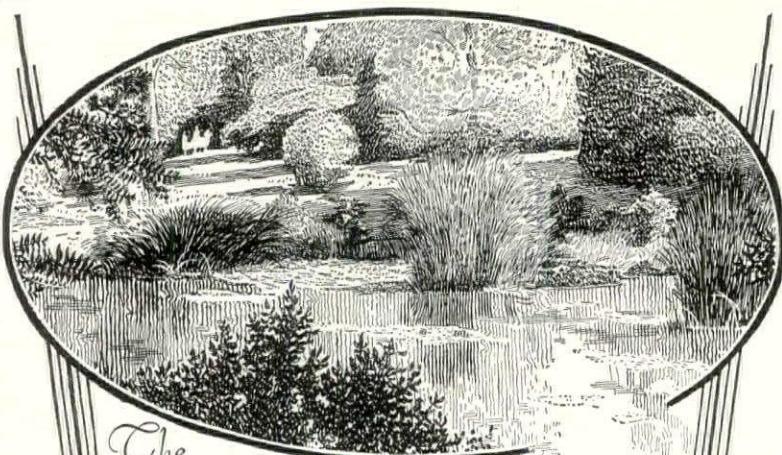
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Clove Gilliflowers Of Long Ago

(Continued from page 112)

of the florist and the fancier than the American Tree, the Malmaisons and other winter-blooming kinds, they have a grace and charm that are very appealing and they are grandly generous with their blooms. These come in clusters and of course the individual size of the blooms may be increased by disbudding. The colors are white, yellow, pink, rose, crimson and scarlet.

The pink in early days was far less esteemed than the Carnation. "They only serve to set the sides of borders in spacious gardens, and some of them for Posies, mixed with the buds of Damask Roses", wrote Rea—surely mission enough for any flower. But in those days the Pink, the plant we now know as *Dianthus plumarius*, but which was then *Carophyllum sylvestris*, had another end to serve. It enjoyed a respected place in the domestic Pharmacopeia, being known to prevail against hot pestilential fevers, and to comfort the heart "being eaten now and then." With the Carnation it was used to give a special flavor to wine—hence the old name, Sops in Wine—and the blossoms were used in the compilation of conserves and various sweets, and as a garnish to salads. But I am sure its most popular use must always have been in "nosegays and to deck up houses."

A garden full of Pinks "with spices in their throats" cannot but be a sweet and friendly one. Their modest beauty makes for informality, their fragrance reaches the heart—as well as the nose. The old mediciniers, when they declared it a sovereign heart remedy, were not so far from actual fact.

We do not use them as freely in America as we should. Anyone who has visited English gardens will remember the long borders edged with Pinks, especially the white fringed kind, which I think is *Dianthus fimbriatus*, and which may be bought and

raised from seed and enjoyed in any sunny garden in this country. These trails of fragrant snow once seen are never to be forgotten. Her Majesty and Mrs. Sinkins are fair, fat and fragrant dames, so beruffled that they more often than not burst their "impalment", thus quite losing countenance. A shilling sent to any English seedsman will bring you a packet of seed of any of these, but of course you will never stop with a shilling once you start, for you will want to try the lovely fringed and very sweet single Pink, *Dianthus fragrans*, and you will go on to Earl of Essex, Ipswich Crimson, Cyclops, Gladys Cranfield, and many more—or you may buy most of these plants ready grown in this country and so immediately fix their beauty in your garden without waiting for seeds to sprout and seedlings to grow.

One of the finest Pinks that has come into my garden in recent years is called Annie Laurie. It is a single variety, very large of blossom and a clear, soft, Orchid-pink in color, with a claret circle at the heart. It is almost perpetual flowering and it is quite hardy.

Once more I must stress the point that Pinks, like Carnations, will thrive only in a sweet soil—one devoid of leafmold, and light, rich, and well-drained. Old manure, wood ash, bone-meal, may be fed them, and sand added where the soil is heavy. And there must be sun. They are emphatically not plants for the shaded garden.

When Pinks are used as the edging of borders they are unsurpassed in effect, for after the first blossoming is past, they may be cut over and will present a seemly gray verge that makes a fine setting for the flowers of other seasons.

I shall be glad to tell, upon receipt of an addressed envelope, what I know of the whereabouts of seeds or plants of the flowers named in this article.

House & Garden's Bookshelf

(Continued from page 104)

Most readers, however, if they have not followed closely the travels of Mr. Wilson from year to year, will be stirred by a realization of what it has cost in lonely struggling with discomforts to give to the modern world the riches that are in such plants as the Regal Lily and in others not yet generally known, like the *Davidia involucrata* that to Mr. Wilson is "the most interesting and beautiful of all trees of the north temperate flora." Then there are the handsome *Betula alba sinensis*, a Birch with orange-red bark; *Quercus aquifolioides*, almost as beautiful as the celebrated Golden Oak of California.

The Chinese flora is estimated to contain 15,000 species, half of which are peculiar to the country. Of these Mr. Wilson, in his eleven years, collected 65,000 specimens, in about

5,000 species; nearly a third he has introduced to the Occident. And also in magnificence of flowering the Flowery Kingdom is supreme among lands of the temperate zone. Climbing the Mountain Wa Shan, upon which in four days Mr. Wilson added to his botanical collection 220 odd species, he found only Rhododendrons above the altitude of 10,000 feet; thousands and hundreds of thousands of Rhododendrons, the gorgeous beauty of whose flowering, he says, defies description. Many bushes were fully thirty feet tall and more in diameter, clad with a wealth of blossoms that almost hid the foliage, crimson, bright red, flesh-colored, silver, pink, yellow and pure white.

For the student of geography or ethnology and religion also it is a book of entrancing interest.

F. B. M.



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The Case For Hardy Perennials

(Continued from page 89)

of early flowering species may be mixed with later flowering kinds. For example, Delphinium, which flowers in June, may be mixed with clusters of Phlox or late flowering Asters which produce their blossoms during August. In this manner bare spots may be avoided.

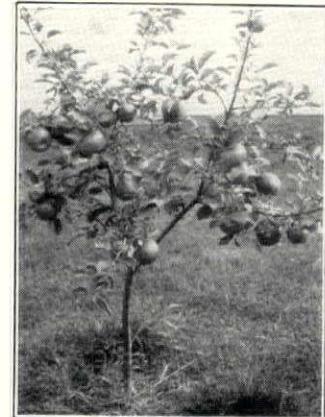
Since the perennials require a comparatively large amount of soil salts, the soil where they are growing is usually depleted after three or four years. Then it becomes necessary to transplant them. In general this process is carried out in the fall, some time in October or November. It is also possible to do this early in the spring during March, April or May, but the fall is the best time. Usually the plants are transplanted after their flowering period. When the process is to be carried out in the spring, then it should be done before the leaves are developed and the plants must be thoroughly watered after being placed in their new location.

Before transplanting it is absolutely essential that the ground be dug quite deeply and preferably, that manure be added and well mixed with the soil. Then, too, the plants should not be set too closely together, for they take up more and more room as time goes on. The taller forms are spaced more than two or three feet apart while the smaller forms are satisfied with a distance of two or three feet. Never set them too deeply in the ground; the crown should be placed so that it is even with the ground.

The first year after transplanting the perennials will not do particularly well; they become luxuriant only after they have become accustomed to their new position. Then the taller forms must often be tied to thin stakes so that rain and wind cannot bend them down to the ground. The first winter after transplanting, cover the soil with Pine twigs or straw manure.

While transplanting it is also possible to multiply the growths by a division of the root stock. Propagation through cuttings cannot be recommended when a hotbed is lacking. It is much better to raise the plants from seeds, the seeds being sown during August, though some gardeners favor May sowing. The hardy types are sown upon the beds while the less hardy kinds must be sown in the hotbed where they remain throughout the winter. They are transplanted in the spring and the young plants develop their first flowers during the summer months.

The soil of the beds containing the perennials must be kept loosened at all times. In the fall a light bedding of short straw manure is provided and this is worked into the soil for a few inches, care being taken not to injure the roots. Since many perennial crowns tend to rise toward the surface, it becomes necessary to add a slight amount of rotted leafmold now and then. This rising is caused by the elongation through growth of the root crown.



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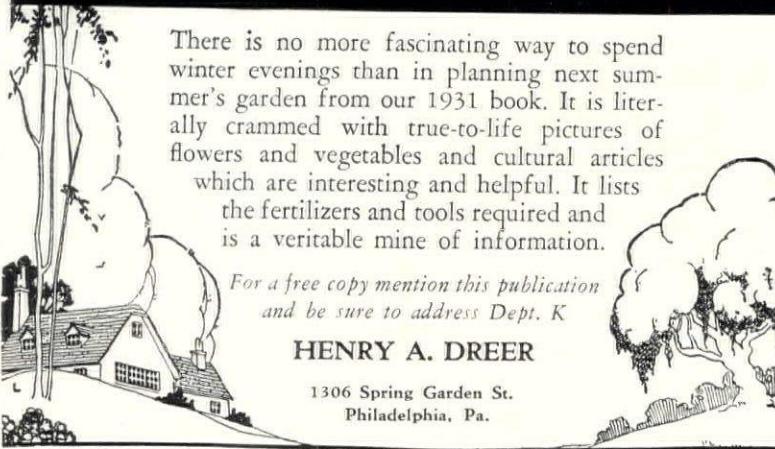
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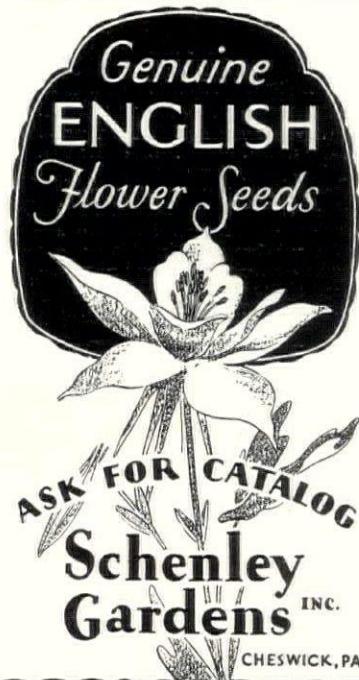


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CONTROLLED HUMIDITY AND HUMAN COMFORT. The Lewis Corporation has endeavored to explain in simple terms the necessity for humidification. There is a discussion of the operation and purpose of the Lewis Air Conditioner. THE LEWIS CORP., MINNEAPOLIS, MINN.

THE SMITH "16". There are three important features connected with this boiler, which are explained in the booklet, through text and drawings. Can be used for steam, hot water or vapor heating, and fuel can be coal, coke, oil or gas. THE H. B. SMITH CO., WESTFIELD, MASS.

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House Building Materials

MODERN IDEAS FOR THE USE OF TILE. A booklet showing bathrooms and modern kitchens walled and floored with Robertson Art Tiles in attractive combinations of color. There is a wide range of colors and surface textures. ROBERTSON ART TILE CO., TRENTON, N. J.

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THE STORY OF OAK FLOORS. The beauty and durability of oak are described in this booklet, which is accompanied by a number of data sheets giving helpful information on laying oak floors. OAK FLOORING MANUFACTURERS ASSOC., 1812 STERICK BLDG., MEMPHIS, TENN.

STEELTEX WHEN YOU PLASTER. In this leaflet Steeltex is suggested for reinforcing plaster. When used for this purpose it provides excellent insulation and sound-proofing. NATIONAL STEEL FABRIC CO., UNION TRUST BLDG., PITTSBURGH, PA.

ZENITHERM FOR WALLS AND FLOORS. Fine photographs show how Zenitherm can be used for both walls and floors. This product looks and wears like marble but it can be worked like wood. Detailed drawings describe the manner of installation. ZENITHERM CO., 110 E. 42ND ST., NEW YORK CITY.

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INCREASING HOME ENJOYMENT. The advantages of insulation in the home are set forth in this booklet. The text explains how Insulite is used for sheathing, plaster base, wall board and roof insulation. THE INSULITE COMPANY, BUILDERS' EXCHANGE, MINNEAPOLIS, MINN.

JUST BETWEEN YOU AND THE WEATHER. United States Mineral Wool is described in this booklet as an indestructible insulation that is heat-proof. Several letters from satisfied users are reproduced. U. S. MINERAL WOOL CO., 280 MADISON AVE., NEW YORK CITY.

THE HOME OWNER'S FACT BOOK. This book discusses the advantages of rust-proof construction and the importance of the use of Anaconda metals in the home. A charge of 25¢ is made. THE AMERICAN BRASS CO., WATERBURY, CONN.

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HODGSON HOUSES. Several models of Hodgson Houses are illustrated accompanied by floor plans. In addition this company also makes garages, play houses and a wide selection of garden furniture. E. F. HODGSON CO., 1108 COMMONWEALTH AVENUE, BOSTON, MASS.

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Gardening

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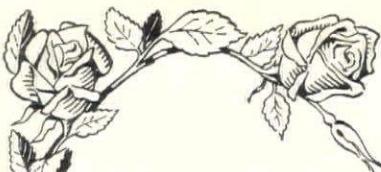
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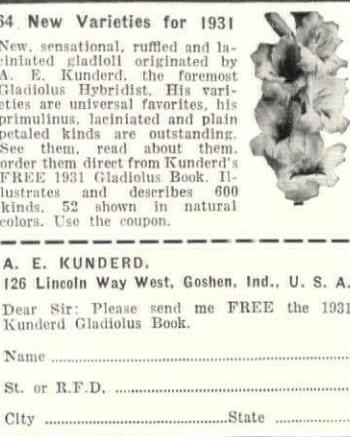
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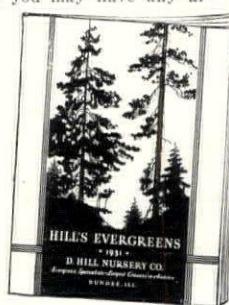
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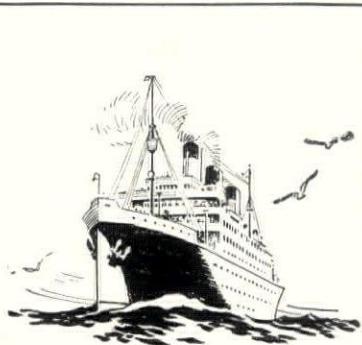
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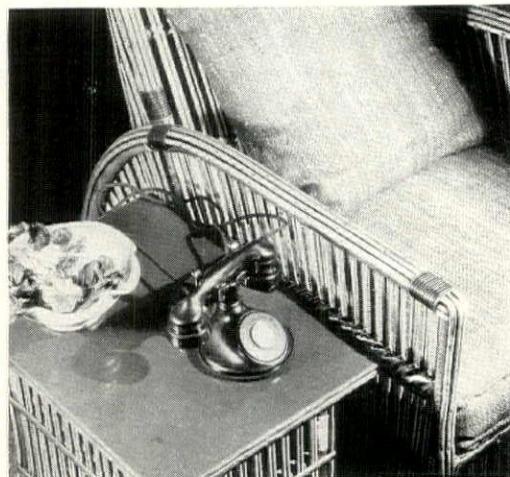
THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit "back home" with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

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A telephone in the kitchen makes it possible for you to call the cook when you're away, without danger of scorching the steak or burning biscuits. It has many other uses too.

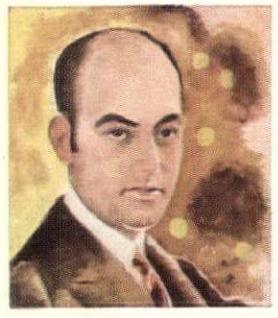




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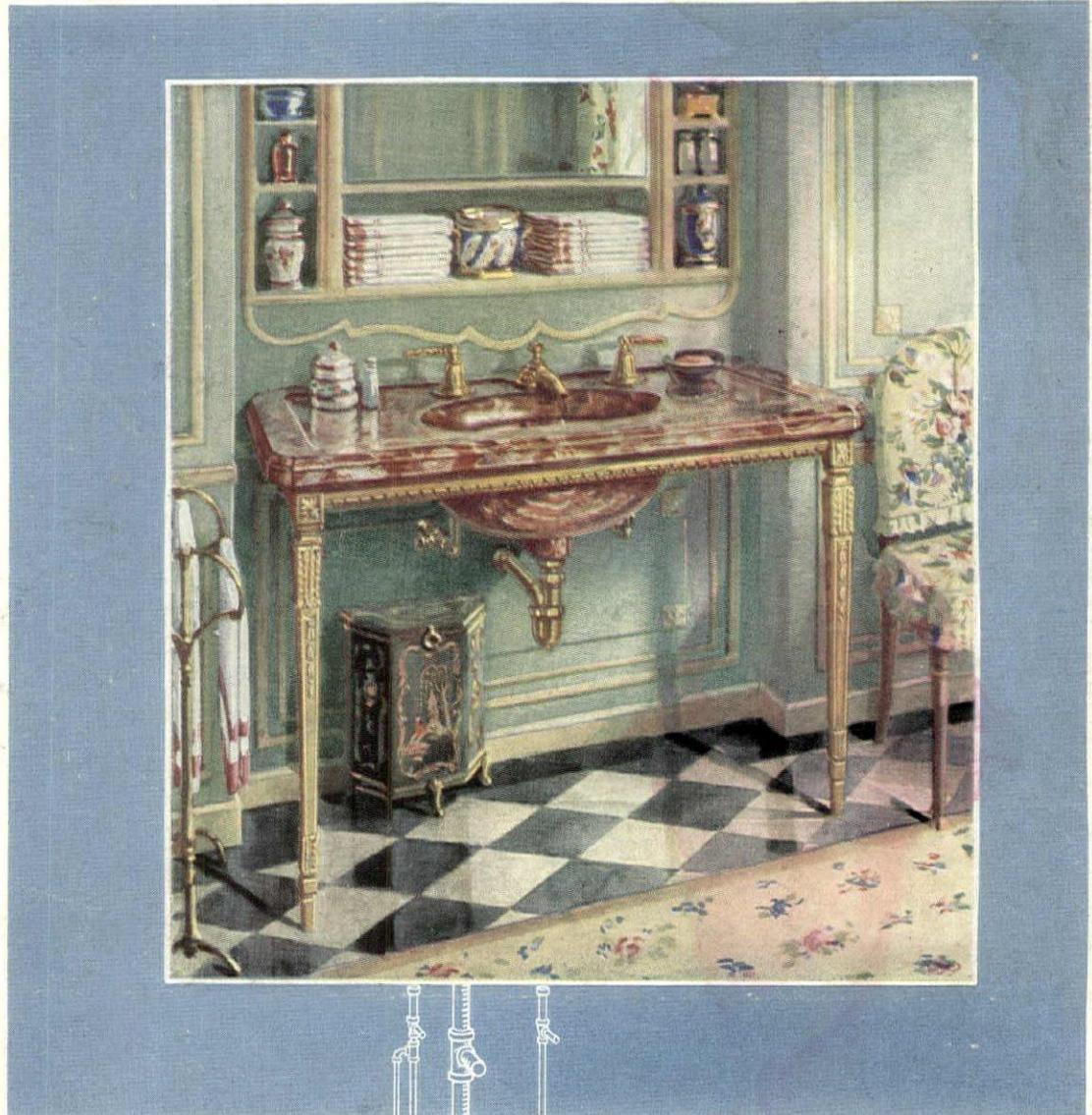
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